THE NEW YORK DRAMATIC MIRROR.

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A PLEA FOR FARCE

BY BRANDER MATTHEWS

In one of the best edited and best written, most careful and most conscientious newspapers in New York I read, not long ago, a criticism of a new comedy, which was praised as "possessing a serious as well as a comic interest, and rarely descending to the level of absolute farce." Apparently the critic here asserts by insinuation that "absolute farce" can be found only in the lowest levels of the dramatic mine. A similar assumption is frequent in current theatrical criticism, and the theatrical critic is not seldom moved to bemoan the decadence of the drama as indicated by the decline of comedy and the acceptance of farce in its stead. The theatrical critic, it may be remarked incidentally, generally insists on illuminating the present by the light of other days, and he is prone to cry *O tempora! O mores!* which, after all, is but the Latin for the latter-day and more logical *autre temps, autres mœurs.*

"Life," as one of Margaret Fuller's girl pupils once said, "is to laugh or cry, according to our constitution." To many, if not to most, it is nobler to cry than to laugh. The tear is more dignified than the smile. Thus tragedy claims a superiority over comedy and still more over farce. "Let a man of cheerful disposition," writes Mr. Lecky, in his "History of European Morals" (3d Ed., vol. I., p. 85), seeking to prove the power of our intuitions, "let a man of cheerful disposition, and of cultivated but not very fastidious taste, observe his own emotions and the countenances of those around him during the representation of a clever tragedy and of a clever farce, and it is probable that he will come to the conclusion that his enjoyment in the latter case has been both more unmingled and more intense than in the former. He has felt no lassitude, he has not endured the amount of pain that necessarily accompanies the pleasure of pathos; he has experienced a vivid, absorbing pleasure, and he has traced similar emotions in the violent demonstrations of his neighbors. Yet he will readily admit that the pleasure derived from the tragedy is of a higher order than that derived from the farce. Sometimes he will find himself hesitating which of the two he will choose. The love of mere enjoyment leads him to the one. A sense of its *nobler* character inclines him to the other."

It would take too long to consider here at length why it is that tragedy is intuitively acknowledged to be nobler than farce; but the fact admits of no dispute. Tragedy is held to be higher than comedy, and comedy is held to be higher than farce. Perhaps a consciousness that tragedy and comedy are nobler forms of the drama is the cause that the estimation of farce is unduly low. Perhaps even the greater and more boisterous entertainment afforded by farce is the cause of the contempt in which many affect to hold it, for there is a strange tendency in mankind to despise those who amuse it, especially if the laughter excited is at all hearty and robust. A shrewd and ambitious politician never dares to be as funny as he can; he knows that it is better to make the people take him seriously; he curbs his humor as best he may; and rather than be hailed as a wit he is willing, by force of dullness, to attain a reputation for profundity.

Now I, for one, at least, fail to see any reason why farce should be stamped with the stigma of illegitimacy. There are degrees in the drama, no doubt, and the highest places are reserved for tragedy and for comedy; but melodrama and burlesque and farce are all legitimate dramatic forms, and they have each an honorable pedigree. Modern melodrama may recognize itself in some of the plays of Euripides and Sophocles, and M. Dennery, for example, would not disavow Œdipus Rex. Burlesque may claim as its founder that great poet Aristophanes, and as one of its friends the author of A Midsummer Night's Dream. Farce could trace its descent from Menander and from Plautus, if it needed to go further back than the author of The Merry Wives of Windsor and Précieuses Ridicules.

One of the phenomena of theatrical history is the scarcity of comedy and the prevalence of farce. There has been no time recorded in the annals of the English stage when the critics were not complaining of the dearth of real comedy, and denouncing the plethora of farce. As we look along the list of old comedies which keep the stage to this day, we find a very large proportion of farces. What are She Would and She Would Not, the Country Girl and the Busybody but farces? Goldsmith's enemies denounced She Stoops to Conquer as farce, and declared that some of its incidents were too low even for that. Sheridan's friends cannot deny that a good half at least of The Rivals is frank farce—and, in fact, it is the better half. And as for The Heir-at-Law—with which Mr. Jefferson and Mr. Florence have been delighting us of late, and which many theatrical critics have been as prompt to praise as they would be swift to condemn were any living author to bring forth such a heterogeneous jumble of absurdities—Colman's farrago of oddity and commonplace is farce, if it is anything at all.

The only play of contemporary English life which Shakespeare wrote, The Merry Wives of Windsor, is a farce, and not a very good farce either. The one play which he borrowed from a Latin dramatist, The Comedy of Errors, is a farce, and not a very good farce. The best of Shakespeare's farces is The Taming of the Shrew, which has a contagion of humor and a swing of movement lacking in the others despite their rapidity and their bustle. Of all the last century stage-versions of Shakespeare the most tolerable is Garrick's Katherine and Petruchio. The only other farces of that century which rival it are the delightful High Life Below Stairs (which Garrick probably wrote) and The Critic (which was writen by Sheridan, Garrick's successor in the management of Drury Lane Theatre, and which drove from the stage the earlier farce on which it was founded, The Rehearsal, of the Duke of Buckingham).

In the last half of the present century not a few of the best of our plays are farces, and though we may think lightly of those who make us laugh, surely we ought to be grateful to Mr. Bronson Howard for Saratoga, to Mr. Gilbert for Engaged, to Mr. Grundy for the Snowball, and to Mr. Pinero for The Magistrate. Two of the greatest successes of the British stage in the past score of years have been Pink Dominoes, an adaptation of a French farce, and The Private Secretary, an adaptation of a German farce. Three of the greatest successes of the American stage in the same period have been Mr. Daly's Big Bonanza, 7-20-8, and A Night Off, all three of them adapted from German farces.

In the French theatre farce has been as prolific and as popular as in ours. A very large proportion of Molière's best work took the form of farce. The Précieuses Ridicules, the Médecin Malgré Lui, the Malade Imaginaire, the Étourdi, Monsieur de Pourceaugnac—what are all these but farces?—and the Bourgeois Gentilhomme is perilously close to it. The comic plays of Regnard are called comedies, and as such apparently they are accepted by the French; but most of them and the best of them are farce—exuberant, robustious and inordinately funny farce. Could any one ever be in doubt whether the Légataire Universal was comedy or farce? And in the two great comedies of Beaumarchais, the Barbier de Séville and the Mariage de Figaro, there is more than a mere infusion of farce, certain acts are supersaturated with it. In this century, Scribe and Sardou have written farces as they have written plays of every other sort; and in its day Oscar, ou, Le Mari qui trompe sa Femme was as risky and as broadly humorous as was Divorçons a generation later. And lives there a man with soul so dead and so impervious to humor as not to dissolve into laughter at the sight of the Panache of M. Gondinet, of the Boule and the Tricoche et Cacolet of MM. Meilhac and Halévy, and of the Chapeau de paille d'Italie, the Cagnotte and the Trente Millions de Gladiateur of Labiche?

Surely a form of art which can show as long a roll of masterpieces as farce is not despicable. Surely it deserves to be treated with the respect paid to the other forms of the drama. It is not as difficult, perhaps, as comedy, which depends on the clash of character and the sparkle of epigram, but it is not easy. It is an art with laws of its own. It is not burlesque, for one thing, although it is akin to burlesque; and a marriage between the two is within the forbidden degrees.

Like true burlesque, as distinguished from mere extravaganza, farce demands the utmost seriousness in its conception and in its performance. Garrick declared that comedy was a serious thing—he would not have denied that farce is even more serious. Farce is negative toward burlesque and positive toward comedy; it repels the one and attracts the other. While farce and burlesque are abhorrent and cannot be joined to advantage, farce and comedy combine readily and melt one into the other in vague and imperceptible fluctuations. The farcical-comedy is not only a legitimate form of art, but it is almost inevitable, as we learn by looking down the long vista of the drama and seeing how very often it has blossomed luxuriantly. The bastard hybrid called "farce-comedy" prevalent of late in our theatres is a queer medley of various kinds of entertainment, musical, saltatorial, pantomimic and even acrobatic. It is often clever, but it is rarely either farce nor comedy.

In the history of literature, as in natural history, advancing science has shown us that there are no hard and fast lines between species and genera, but insensible gradations from one to the other, with scarcely a missing link anywhere. Farce bears much the same relation to comedy that melodrama does to tragedy. In farce and in melodrama, there is a more summary psychology than in comedy and in tragedy. Events are of more importance than the persons to whom they happen. The author seeks to interest the spectator rather in things than in men and women; he relies more on the force of situation than on the development of character.

Mr. William Archer (the one critic of the acted drama in England, who is worthy to be named with M. Francisque Sarcey, the chief critic of the acted drama in France), says that "melodrama may be defined as illogical tragedy, in which causes and effects are systematically disproportionate, and the hero is the plaything of special providences." So farce may be defined as an ultra-logical comedy, in which everything is pushed to extremes, and the hero is the plaything of special providences. In farce, for instance, we see a fibster involving himself in unending snarls, and yet in the end getting off scot-free. And the moral of the play is not in the happy ending brought about arbitrarily and as the dramatist please; it resides rather in the hearty laughter which has cleared the air, and which is a boon in itself and a gift to be thankful for. Laughter is the great antiseptic, and it is quick to kill the germs of unwholesome sentimentality by which comedy is often attacked.

But laughter is a gift for which mankind is rarely as grateful as it ought to be. We are eager to find distraction from worry and surcease of sorrow if only for a moment, and we are ready to pay the humorist the wages he asks. Yet, oddly enough, we are often ashamed of our own laughter, and we are prone to visit this qualm of conscience upon the author of our amusement. Farce is a natural and useful form of the drama; it reckons many a masterpiece; and to make it bear the bar sinister is unkind and unfair.

NEXT WEEK:

Ignatius Donnelly's Reply to his Critics.

THE DRAMATIC MIRROR, according to the local newsdealers, has now a larger sale in Portland, Me., and in Portland, Ore., than all other dramatic journals, and its circulation in the sections included in the points named is increasing weekly.

A GREAT SUCCESS.

The Christmas MIRROR made its appearance on the news stands in New York on Friday morning last. On Monday afternoon the American News Company reported that the entire city supply had been exhausted by the dealers—there was not a copy left in its possession. That is a noteworthy four days' record.

In every respect—artistic, literary, and pecuniary—the Christmas MIRROR for 1890 is the greatest of a long line of successes. It is probably the largest twenty-five cent holiday publication ever issued by any journal in this country.

Its advertisements represent the greatest amount of money ever invested in one issue of any dramatic journal in the world. Every line is paid for at full rates, and in special positions at double rates. There are no "cut rates," and no padded advertisements in this or any other issue of THE MIRROR. Advertisers pay published rates, and they receive exactly the space they contract for—no more and no less. Several pages of advertisements were received for the Christmas MIRROR after the date at which the advertising pages were announced to close. These late-comers had to be disappointed. They will be more prompt another year.

A few facts and figures will tend to show the magnitude of the Christmas MIRROR.

Work on it began last June. Nearly two hundred persons found employment on it at one time or another. It required forty folders and binders, working night and day for two weeks to fold, collate, stitch, bind and trim the edition. Thirty-one tons of paper were used in its manufacture. If the edition were spread out on a flat surface it would cover sixty acres. If laid in an unbroken line it would cover a distance of 517 miles, more than half the distance from New York to Chicago.

Each copy of the Christmas MIRROR contains sixty-four pages, and weighs seventeen ounces.

It is on sale everywhere in the United States, or it may be ordered from the office of publication.

Press criticisms and congratulatory letters have begun to pour in upon us. We have space only to give a few specimens of the former this week. They show the tenor of the rest:

Toledo Daily Commercial.

The Christmas MIRROR for '90 is a marvel of beauty and good taste. With every issue of this holiday number the climax of beauty and richness seems to have been reached, yet each succeeding year all former efforts are eclipsed. The present number abounds with beautifully finished illustrations and the contributions are excellent. THE DRAMATIC MIRROR is easily the peer of all weeklies of the same kind, and the Christmas Number is only in keeping with the general excellence shown in its columns during the year.

Brooklyn Eagle.

The Christmas number of THE DRAMATIC MIRROR is the showiest and most brilliant it has yet published—an unusually handsome piece of typography, copiously illustrated with pictures grave, gay and allegoric, with portraits and with music.

New York Daily News.

The Christmas number of THE DRAMATIC MIRROR for 1890 is very fine. On the front cover is Columbia in the guise of an Indian princess, of course idealized, and on the back are scenes from The Struggle of Life and The County Fair. The articles are by Frederick Cecil Brooks, Edith Kenward, Florence Marryatt, Rose Coghlan, Dion Boucicault, Marie Wainwright, Sadie Martinot, Selina Fetter, R. B. Mantell, Florence Roberts, and many others. The illustrations of scenes, actors and humorous cuts all tend to make this issue one of unusual excellence.

Brooklyn Citizen.

Editor Harrison Grey Fiske has surpassed all his former efforts in the present Christmas issue of THE DRAMATIC MIRROR. It is doubtful if there is a finer publication among the hundred and odd holiday numbers of weekly papers. The pictorial pages are in the highest style of modern art, and the frontispiece is a beautiful sample of color-work. The literary features are bright and varied productions of well-known players, poets and writers. The wonder is that such a splendid book can be issued profitably at 25 cents per copy. Kate Masterson, well known in local literary circles, has contributed some of the leading features.

THE Frohman Theatre in the Frohman Exchange will be ready for rehearsals next week. The scenery for the stage, however, which is being painted by Lafayette W. Seavey, will not be finished by that time.

THE NEW YORK

DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY.

At 142 Fifth Avenue, corner of Twenty first Street.

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line.

Professional cards, $1 per line for three months.

Two-line (display) professional cards, $3 for three months; $5 for six months; $9 for one year.

Managers' Directory cards, $1 per line for three months.

Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.

Reading notices marked "•" 50 cents per line.

Advertisements received until ... P. M., Tuesday.

Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London by our agents, the International News Company, Breams Building, Chancery Lane; at Low's Exchange, 69 Charing Cross, and at American Newspaper Agency, 11 King William Street. In Paris at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera.

The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK - - DECEMBER 20, 1890

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—A TEXAS STEER, 8 P. M.
CASINO—FOUR JOHNATHON, 8.15 P. M.
FOURTEENTH ST. THEATRE—BLUE JEANS, 8 P. M.
FIFTH AVENUE THEATRE—MARGARET MATHER, 8 P. M.
GARDEN THEATRE—SUNSET AND DR. BILL, 8 P. M.
GRAND OPERA HOUSE—LAFFERTYS, 8 P. M.
H. R. JACOBS' THEATRE—CHARLES T. ELLIS, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND CARMENCITA, 8 P. M.
LYCEUM THEATRE—THE IDLER, 8.15 P. M.
MADISON SQ. THEATRE—A PAIR OF SPECTACLES, 8.30 P. M.
NEW PARK—INTERNATIONAL VAUDEVILLES, 8.15 P. M.
PALMER'S THEATRE—THE MIDDLEMAN, 8 P. M.
PEOPLE'S THEATRE—ADA LEE, 8 P. M.
PROCTOR'S THEATRE—MEN AND WOMEN, 8 P. M.
STAR THEATRE—THE SENATOR, 8 P. M.
TONY PASTOR'S—TONY PASTOR & CO., 8 P. M.

ART AND THE BILLBOARD.

IF it is necessary that any other form of poster than the simple printed announcement shall be used to attract the eye of the public, by all means let the pictorial substitute conform to the artistic requirements of the period.

We do not know that the finest picture posted on a fence either pleases an æsthetic fancy or beautifies the locality in which it is displayed—indeed, that is far from its purpose; but we do know that some of these exhibits are less repulsive and less unsightly than others, and that in exact proportion to the amount of taste, skill and ingenuity expended on their production they achieve the purpose for which they are put out.

The people of late years have been educated with respect to pictures and decorations. The humblest "flat" shows its signs of refinement. The wealthy New Yorker, whose residence was formerly a chamber of horrors, chilled with formal furniture and made hideous with architectural angularities, now lives, breathes, moves and has his being in an atmosphere of congenial elegance and good taste. An art gallery of which any community might well be proud, magnificent new buildings, the hives of commerce and of trade, have placed the poorest citizen upon a higher plane of observation. Even the saloon is palatial in its tendencies. The patent medicine man levies upon the *chef d'œuvres* of the master of the brush to exploit the qualities of his nostrums, and the soap-maker employs the best draughtsmen and engravers to portray the cleansing virtues of his wares.

In these circumstances it behooves the managerial advertiser who takes it for granted that the public see more than they read—that they can be allured easier than they can be informed—to provide his company with "paper" that is at least on a par with the pictorial advertisements of the patent medicine man and the soap-maker. If he does not, the bill-board public are certain to make uncomplimentary comparisons, to the detriment of his business.

There has been some improvement in the quality of theatrical posters latterly, but not the obligatory horrors depicting the same old impossible scenes and personages, still meet the eye on every board and dead-wall. Whether it is the investor or the lithographer that is responsible for this adherence to antiquated methods we cannot say. If the theatrical lithographer is unable to keep pace with the march of progress, the manager had better throw him overboard and patronize the lithographer that is a master of his art and can produce such work as will do him credit. If, on the other hand, the manager is unable to discriminate between good work and poor work, he will do well to consult the lay critic of bill-board art and acquire some knowledge of the subject.

It is not a multiplicity of colors that makes a successful poster. It is not a total disregard for all the rules of drawing and a determination to startle the passer-by with an atrocious display of impossibilities that brings man and money to the box-office. It is not a gentle submission to the stale devices of the lithographic mechanic nor a religious fidelity to conventional designs that answers the purpose. It is not the principle of "the most show for the money" that induces profitable returns.

We believe that at the very least one-half the posters posted up in the cities represent so much waste of good money. It might be thrown into the gutter just as wisely.

We do not think that pictorial posters are necessary in any community of reading people; they get their information of theatricals from the newspapers. To suppose that they are to be led by their eyes merely, is to suppose that civilization has not progressed beyond that early period when the emblems of trade were hung out of shops for the very good reason that the majority of their customers were unable to read a lettered sign. But if managers will cling to the idea that the prototype of the mammoth boot, awl, saddle, or timepiece (which is now relegated by tacit consent to Chatham Street and the classic environment of "The Bay"), pray let them stick up symbols and counterfeit presentments that do not shock the sensibilities of the average citizen, and excite the ridicule and derisive embellishments of the bootblack and the newsboy.

A MATTER OF MONEY.

COLONEL SINN says that "the combination system has raised the average standing of the profession in this country," and that it has been "an immense advantage to the American people, and for this reason it is bound to drive the old stock system out of the field."

We can recall the performances given by Colonel SINN's stock company in Brooklyn, and comparing them with the productions by his own combinations of to-day we can say with emphasis that the former were vastly superior, from the artistic point of view, to the latter.

There has been a steady decline in the standards of acting and playwriting since the combination system was instituted, and public taste has gone down with it.

Why does not Colonel SINN candidly confess that he prefers the new order of things because there is more money in it?

It is a much simpler matter for a theatre-manager to book attractions than to select plays, and for a traveling manager to produce a money-making piece once a year or so than to bring forward an acceptable work once a fortnight.

A PALPABLE HIT.

THE sales of the Christmas MIRROR thus far have been unprecedented. Nearly every dealer in town had sold out his first supply on Saturday night, and sent for more. Out-of-town the News Companies have been unable to meet the demand fast enough. Thousands of copies also have been ordered by mail from the office of publication, and a large force has been employed for several days addressing and posting. There is every indication that the whole edition will be exhausted before the end of this week.

THE Coal Shovellers' Union has boycotted the Grand Opera House and the Garden Theatre, on account of Manager FRENCH's recent trouble with the Musical Union. This will have the effect of reducing the number of box parties, but the management will have to bear it.

UNTIL the profession drives out the theatrical gamblers who dub themselves "managers," there will be deceit, fraud and chicanery in the theatrical business. Actors that engage with these dealbreats injure themselves and their calling. They furnish the managerial sharks with the means to prosecute their disastrous schemes, and to impose upon others. Men without capital, credit or scruples disgrace the guild and cause untold distress and hardship to the profession. Out with them!

THE separation of Mr. BOOTH and Mr. BARRETT next season will not be a deprivation to the public, and it may be a clear gain. The double-barreled tragedy combination is not an artistic union, nor has it any longer the spice of novelty. Mr. BOOTH's admirers will be content to witness his individual performances, while Mr. BARRETT's public will be glad of the opportunity to see him in new roles and new productions, which the present union has prevented.

DR. BACON'S sermon on the theatre has attracted wide attention, not so much for its originality as for its significance. It is a cheering sign that the descendant of a Puritan line, occupying a New England pulpit, comes out with a frank acknowledgment that the church view of the theatre has been prejudiced and unjust, and heartily declares his sympathy with a clean stage. We cannot expect clergymen to recognize the truth that ethics have no direct relation to art, but we welcome their conversion to liberal views regarding the drama.

PARIS is to have a theatre for the exclusive entertainment of deaf mutes. The deaf-and-dumb alphabet will be employed by the actors. Such a theatre would not be without its advantages for the speaking and hearing public of New York.

A NEIGHBORING humorist says that every rose has its thorn, and about this time of year every chestnut has its worm. Yes, and every actor has his disappointment.

IT is always a pleasant thing to find goodness of heart associated with distinction, and the artist whose generosity has not been exhausted in the hot race for fame commands admiration. EMMA ABBOTT's sympathies have not become blunted by time nor walled in by success. A womanly woman, whose unblemished career has been an honor to her sex and to the stage, she richly deserves the popularity and prosperity that she has won.

AN editorial plea for a national theatre is uttered in *Scribner's Magazine* for this month. The plan suggested—an endowed institution—is not notable for novelty, but it is earnestly and ably advocated. The advantages of such a theatre are obvious. But while New York's wealth will maintain a good opera house as a luxury it is not willing to do as much for the drama. And yet a national theatre, with a conservatory attached, would unquestionably establish a fine standard of taste and exercise an elevating influence upon the American stage.

CURTAIN-RAISERS are again coming into fashion to lengthen out short bills. They frequently afford opportunity for the exhibition of genuine artistic qualities, and if they do not draw *per se*, they enhance the players' reputation.

NEW YORK will seem quite like itself again when HARRIGAN's new theatre opens next week. His return to a permanent house, worthy of his talents and of his public, will give a fillip to local theatricals. His plays and his characters are indigenous to this city, where they have heretofore enjoyed, and will hereafter enjoy their largest measure of popularity.

THE memorial portrait of Uncle BEN BAKER will be a Christmas present to the Actors' Fund. The subscription is completed, and the portrait will be finished this week. The tribute to the memory of the beloved assistant-secretary will be worthy of him and of the donors.

PERSONAL.

WAINWRIGHT.—Marie Wainwright is resting this week, and devoting her time to preparations for the production of Amy Robsart, at Palmer's Theatre, next season.

NYE.—Bill Nye is not to appear on the stage as widely stated. Thomas G. Seabrooke, however, is to impersonate him in a new comedy in which Stuart Robson has a business interest.

DUNLEVY.—Manager Dunlevy, of the New Park Theatre, has recovered from his recent illness.

MEARS.—Pearl Mears, who was playing leading business in The Rajah up to the time of the closing of that company in Milwaukee, two weeks ago, has returned to New York.

RUSSELL.—Tommy Russell has left the stage. His mother has sent him to school.

OUSELEY.—Fitzhugh Ousley has dramatized R. D. Blackmore's successful novel, Lorna Doone.

GALLATIN.—Alberta Gallatin will conduct her own tour, as her backer has refused to deposit two weeks' salary for the actors with the Frohman Dramatic Exchange, an invariable rule with that institution.

SULLY.—Mounet-Sully, the French tragedian, is one of the richest actors in France. He has just purchased a country seat for 50,000 francs.

MASON.—Jack Mason is negotiating to join Harry Lee's Monte Cristo company at the Avenue Theatre, London.

HAYMAN.—Al. Hayman arrived in London on Monday.

BARROWS.—James Barrows, who created the part of Sergeant Brakett in Shenandoah, and who has played it ever since its original production, has signed with Charles Frohman for next season.

JEHLINGER.—The press is reported to be almost unanimous in praise of Charles Jehlinger's performance of Walter Leyden in The Witch. The role is quite exacting.

BLYTHE.—Helen Blythe is to make her reappearance on the stage next season in a new sensational drama.

PALMONI.—John W. Palmoni has resigned from the He, She, Him and Her company.

REED.—Sam Reed has left the U. S. Mail company. He is thinking of taking a pleasure trip to Africa on board of a sailing vessel.

JACOBS.—M. J. Jacobs paid a flying visit last week to Chicago, where Corinne was playing an engagement. He is now on his return trip to this city, stopping at different points of the H. R. Jacobs' Circuit.

CARHART.—James L. Carhart writes that he has not resigned from the Jim the Penman company, as erroneously reported, and that he expects to continue in his present role until the end of the season.

SHINE.—Giles Shine was called upon at very short notice to play the part of Jacques d'Arc at the matinee performance of Joan of Arc, at the Fifth Avenue Theatre, last Saturday. Mr. Shine is to be commended for the successful manner in which he acquitted himself of this difficult task.

HARRIGAN.—Mrs. Edward Harrigan some time ago had Mrs. Tony Pastor placed on the committee of St. Joseph's Fair. The position was no sinecure, and Mrs. Pastor recently dealt out righteous retribution by using her influence to have Mrs. Harrigan made a working member of the committee in charge of the Stage Children's Santa Claus Festival to be presented at Tony Pastor's Theatre on Dec. 28.

SCANLAN.—M. A. Scanlan joined his company at Louisville on Monday.

HAWKINS.—C. B. Hawkins is organizing a company to present A Grass Widow on the road, it being his intention to star in that play.

VEAMANS.—Mrs. Veamans is reported to have entirely recovered from her recent indisposition. She will appear at the opening of Harrigan's New Theatre next Monday night.

ROSSELLE.—Agnes Rosselle has just returned to New York, after a successful engagement at Halifax, N. S., with the Stone-Lytell stock company.

SPANGLER.—E. Guy Spangler is compiling a collection of old play-bills, which he intends to present to the Players' Club.

PIGOTT.—A farcical comedy, by J. W. Pigott, with the blood-curdling title of Murder, is to be produced shortly at the Globe Theatre, London.

GOETHE.—The annual dinner of the Goethe Society will take place on Saturday at the Hotel Brunswick. The list of speakers includes Colonel Ingersoll, C. R. Miller, editor of the *Times*; Isaac H. Bailey and W. S. Andrews.

SULLIVAN.—Sir Arthur Sullivan's grand opera, which was to have been produced in London before Christmas, will probably not be presented until the middle of January.

CARLETON.—Henry Guy Carleton is writing a new play for W. H. Crane. The contract was signed some time ago.

THE USHER.

In Usher's Mouth with him who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The Middleman is proving a profitable bill at Palmer's Theatre, and Mr. Willard is steadily winning new admirers by his vivid acting as Cyrus Blenkarn.

Mr. Lincoln's Class in Higher Criticism of the Current Drama—a body something like the famous Playgoers' Club of London—selected The Middleman as their first subject of criticism this season.

On last Saturday night the wit, wisdom, rhetoric and analytical powers of that exceptionally bright Class were brought to bear on Mr. Jones' play, whose ethical, artistic and literary claims were all skillfully and understandingly considered.

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True to his pledge to give the public more novelties than usual this season, Mr. Palmer has commenced preparations for the production of Judah, which will occur a few weeks hence.

The parts were given out and rehearsals begun last week.

Judah is a play that is almost certain to excite discussion. Its hero is a clergyman who, when the necessity to make a supreme choice of conduct enter his life, allows his manhood to triumph over his religious character.

Very likely our unco' guid and our prunes-and-prismites will criticise this particular point of ethics severely. But a theatrefull of clergymen in London applauded it.

The reverend gentlemen recognized the fact that Judah was first a man, and then a priest. But there will be some on this side, no doubt, that will not be able to justify a parson's lie.

✤

I am not averse to confessing that I prize very highly the good-will and esteem that is frequently expressed for THE MIRROR by many of its contemporaries throughout the country.

I appreciate the encouragement they have given THE MIRROR'S aim to make the stage and the profession better—not worse—for its existence.

I am grateful for the prompt and hearty cooperation they have lent to every worthy object undertaken by this journal.

I value the spirit in which they have contributed to enlarge its influence and its usefulness by liberally quoting from or commenting on its contents, week by week.

I hold in grateful remembrance the countless courtesies for which THE MIRROR has been indebted to the leading journals of the land during the long period that it has reflected the passing show.

✤

To have established on a permanent and successful basis a dramatic journal that is clean, comprehensive and absolutely free and unfettered in its criticisms and editorial opinions, that enjoys the largest advertising patronage ever enjoyed by any theatrical publication in the world, because it has the largest circulation, and it has the largest circulation because its advertising patronage neither taints nor influences its opinions—that is an achievement of some magnitude in days when brazen ignorance and sordid vulgarity frantically seek a foothold in the journalism of the stage.

To have obtained a willing, nay, an eager sympathy for the purposes in view from all the contemporaries whose good report is desirable, is scarcely less remarkable.

And thus it is that I have taken this occasion to say that I am sensible of the benefit, as well as the appreciativeness of the attitude of the best newspapers toward THE MIRROR.

✤

While penning the foregoing, a letter was laid on my desk. I found that it had a direct connection with the subject in hand. It ran thus:

THE POST-EXPRESS,
ROCHESTER, N. Y., Dec. 11, [illegible]

I seize a moment to give testimony to my appreciation of THE MIRROR as the ablest and brightest theatrical journal in America. I think it is due to you to acknowledge that I make use of the notes in THE MIRROR weekly. The paper is the means of keeping me posted thoroughly on theatrical events.

Very truly,
LOUIS WILEY,
Dramatic Editor.

✤

Not long ago a chorus girl called at THE MIRROR office to lodge certain charges against the stage-manager of the company in which she had been employed.

She stated that he had made insulting proposals to her, and when she resented them he said: "If you expect to remain virtuous you have gone into the wrong business, because we have no virtuous women in this profession." Unable to persuade her into yielding, she asserted that he trumped up a frivolous excuse and discharged her.

Here was a case that demanded rigid investigation. If the girl's story was true the scoundrel merited public exposure. But such a serious charge had to be verified. Although made with every appearance of sincerity it might be a baseless fabrication, invented in a spirit of revenge. Women have been known to do such things.

✤

A shrewd and trustworthy reporter was detailed to investigate the matter.

He sought out the accused stage-manager. That functionary stoutly denied the story, in his wife's presence, swore that the chorus-girl was a blackmailer, and promised to have her arrested and prosecuted the following day.

There were no witnesses of the alleged insults, the girl had nothing to back up her statements except her outraged feelings and her general reputation for truthfulness, which, so far as could be learned, was good.

What more could THE MIRROR justly do in these circumstances than accept the stage-manager's indignant agreement to prosecute the girl in a police court, where the truth or the falsity of her charges would be determined?

All this happened more than a month ago. The stage-manager did not fulfil his promise, preferring to let the matter drop, having averted newspaper exposure.

✤

If the chorus girl's story was true—and I am strongly inclined to believe that it was true—she was worthy of sympathy and help. It was her misfortune that the latter could not be given on account of the impossibility of satisfactorily substantiating the facts.

Every reader of THE MIRROR knows that "spice" and scandals are barred out of its columns, but it must not be thought that that prohibition applies to the wrongs suffered by humble and defenceless members of the profession.

Not to pander to a taste for sensationalism, but to expose any cowardly beast that takes advantage of his position to insult a decent woman, the pages of this journal are always open, provided that satisfactory proofs are placed in its possession.

There are not many reprobates of the class described by the chorus-girl in the case before mentioned, but it is difficult to prove their guilt.

They are generally careful to seize convenient times and places for their persecutions, so that in the event of exposure it becomes a question of plain veracity between themselves and their victims, with the weight of position on their side.

It is easy, if charges are made, to suggest "revenge," "blackmail," slander" and the "dangers to which all men-of-the-world are exposed from designing or malevolent hussies."

✤

Mrs. Charles O'Brien sends me word that she has heard nothing from the trustees of the Actors' Fund regarding their action in removing unobjectionable decorations from her husband's grave in the Fund's burial plot.

Mrs. O'Brien states that she will remove the remains from the plot and re-inter them in a lot which it is her intention to purchase.

She is enabled to do this through the gift of a sum of money from one of her husband's old friends, who saw THE MIRROR'S account of the matter and determined to remove the cause of the widow's distress.

On another piece of earth than that beneath which the unfortunate actor now lies, she will be free to place the symbols of her love and sorrow, unhindered.

✤

I am in receipt of the following letter:

Dear Mr. Usher:

I have not the honor of knowing Miss Seligman, except with the footlights between us; but I must say it somewhere—brava for Miss Seligman! who, I know, has the thanks and regard of every actress and woman that holds dear the honor of this profession. Heartily, E. V. SHERIDAN.

BOSTON MUSEUM, Dec. 12.

I take pleasure in publishing this little tribute to Minnie Seligman's sensible stand in the Clemenceau Case business, for I believe that it expresses truly the sentiments of every right-thinking woman on the stage.

Whether Mr. Hill foresaw what Miss Seligman's answer would be and made his proposal in order to get out of the contract with her (which is highly probable), or whether he tendered it in good faith, his part in the matter is far from creditable.

THEY ARE NOT BLUE JEANING.

A rumor has been current to the effect that the Hebrew company at the Thalia Theatre, on the Bowery, were translating and would shortly attempt to produce Blue Jeans.

For the purpose of investigating the matter, a MIRROR reporter called at the theatre. M. Heine, of the management, was introduced as the person present best capable of struggling with the English language.

"There is no truth whatever in the report," said he. "We do no English plays here, the demand being entirely for Hebrew historical operas and dramas. Our bill for next week includes Achasverok, King Solomon and Jehuda and Israel, plays probably that you never heard of, and those are the kind we are presenting continually."

The hieroglyphics on the billboards in front of the theatre were studied without revealing anything of importance except that one of the principal lines looked like twenty-buzz-saws in full operation.

THE FORM OF A MS.

BUFFALO, N. Y., Dec. 13, 1895.

To the Editor of the Dramatic Mirror:

SIR: The question that I want to ask the author of "The Art of Play-writing"—a book I bought through your advertisement—I believe to be of interest to so many that I shall request an answer through the medium of THE MIRROR.

Nothing is given in the way of instruction concerning the proper form of manuscript.

This seems of importance, because a manuscript gotten up in good form is more likely to get to a reading.

Does a reader want scene plots, property-plots, etc., all given at the very beginning, or is it immaterial until after the dialogue has been read?

Is it better to write the play in a bound blank-book, on one page only, and should dialogue be written in black and stage business in red ink?

Very truly yours,
F. W. LOW.

Without submitting these inquiries to the author of "The Art of Play-writing" THE MIRROR will undertake to answer them.

Manuscripts should be typewritten. Experienced typewriters will copy a play neatly and in the proper form for from $8 to $14, according to length. A duplicate "manifold" copy will be furnished at the same time at a cheaper price, if desired.

Managers prefer typewritten manuscripts, because of their superior legibility. Still, a clearly-penned manuscript probably stands just as much chance of careful examination.

It is not customary for authors to furnish scene-plots and property-plots. That task belongs to the stage-manager.

Manuscripts should be written on one side only. A blank-book (letter size and of the requisite thickness) answers the purpose well enough, but loose sheets, clamped with fasteners and having a substantial paper cover, enable the author to insert new pages if he wishes to make corrections or additions, besides having an advantage if the work is sent to be copied by a type-writer—the sheets can be distributed among several operators and handled better than a book.

The entire manuscript should be written in black ink. The recurrent names of characters, descriptions of scenes, stage business and directions for the exits and entrances should be underscored in red ink to distinguish them readily from the text. The "business," moreover, should be enclosed in parentheses, and all exits and entrances should be given separate lines, and indented to the right one-third of the width of the page.

But, after all, it is not the style in which a manuscript is prepared that insures its examination or influences its fate. Look to the matter rather than to the manner!

THE NERO TROUBLES.

J. Charles Davis, of the enterprising firm of Locke and Davis, must be an unhappy man, if report speaks true. Harrowing tales of his mental torments reach the ear of THE MIRROR reporter from the lips of the members of his Nero company.

It appears that Nero, in spite of its boasted good fortune, is not a genuine pecuniary success. It has drawn an average of $5,000 a week at Niblo's, but the expenses have been so heavy that all the receipts are swallowed up.

For several weeks the members of the company here had to whistle for their salaries on classic Tuesday; in many cases they have had to wait several days for their money—sometimes a week. A few nights ago the chorus girls lost all patience and laid siege to the box-office. They were finally pacified, and since this open rebellion they have been better treated than the principals.

Last Thursday fortnight Mr. Davis called a meeting of the actors and telling them frankly that he was hard-up, asked if they were willing to coöperate and "help the show along." This, of course, was a delicate invitation to be lenient in the matter of salaries. It was proposed that for two weeks they should be content with half salaries, the third week they were to be paid in full and the two weeks following a salary and a half would be forthcoming.

Miss Turner, Mr. Lackaye, Miss Fischer and one or two others agreed to this, and on their promise Mr. Davis' countenance beamed with delight, and prospects looked brighter. He solemnly agreed that the half-salary would be forthcoming on the next Tuesday. But it was not forthcoming when Tuesday arrived.

Several changes have been made in Nero for reasons of economy. The lions are a heavy expense. Besides, frightening the members of the company half out of their lives, they cost $800 a week.

PROFESSIONAL DOINGS.

LIONEL BURNETT, the son of Mrs. Frances Hodgson Burnett, the novelist, and the original of Little Lord Fauntleroy, died at Paris recently, of consumption.

J. G. AND H. W. MILLER, having sold to Messrs. Dickson and Talbott, of Indianapolis, the lease of the Metropolitan Opera House in Columbus, Ohio, wish it known that all contracts heretofore made by them for that theatre and now existing will be carried out to the letter.

IT is said that W. A. Brady has acquired a half interest in Will R. Wilson's police play, The Inspector. The company, which is lying off for two weeks, opens again on the 22d inst. in Newark, N. J. Most of the people have been retained at lower salaries, however.

FRANK LOSEE, of The Soudan company, is grateful for the considerate treatment he received at the hands of Manager Tompkins and his associates in the Boston Theatre company. Owing to the promptness with which he was allowed to start for his home, although he was much needed for Thanksgiving week, he was in time to reach his mother's bedside a few hours before she died. The company telegraphed expressions of sympathy, and had a magnificent floral offering sent to the funeral. On his return Mr. Losee received his salary intact.

SHERIDAN BLOCK writes to contradict the report that Annie Haines has replaced Emily Rigl in the Mr. Barnes of New York company. He informs us that his wife, Emma Field, is playing Miss Rigl's role at present, and will continue to act the part until Miss Rigl has sufficiently recovered to rejoin the company.

HENRY DOLLIX and Charles S. Dickson have brought suit against Randall and Dickson for back royalties on The Shatchen. The sum due them as the authors of the play is said to amount to about $1,100.

THE Palisade Amusement and Exhibition Company has been incorporated in New Jersey by Bolossy Kiralfy, Herman Walker, Alois Kremer, Louis Emerich, Henry J. Gordon, F. Walker, James A. Symes, Warne Smythe, James Usher and Rees P. Francis. The capital stock is $100,000, half of which has been paid up. Twenty acres of the King estate, on the brow of the Palisades at Weehawken, have been purchased, and arrangements have been made with Barnum and Bailey and Bolossy Kiralfy to exhibit there. The grounds are to be opened by a spectacular show under the direction of Kiralfy.

THOMAS F. BOYD, manager of Boyd's Opera House, at Omaha, Neb., is out in a letter, in which he denies that L. M. Crawford has a right to the use of the name "Boyd's" in connection with the present house, which he has leased. The new theatre, which is to be known as Boyd's Opera House, and which will be under the management of Mr. Boyd, has progressed as far as the fourth story. It will be finished before the time set for the opening in September next.

THE SOUL'S MASTER, a dramatic sketch, is to be produced by Herrmann, the magician, early in January. It will contain a score of illusions, and will play about three-quarters of an hour.

FRAZER AND GILL have sold their burlesque, Hendrik Hudson, to Corinne.

"Zow Zowson" is as near as the *Herald* can get to Manager Litt's Swedish dialect play, Von Vonson.

MAUD HUNTER has resigned from the Roberts-Sailer company and returned to her home at Sharon, Pa.

W. A. THOMPSON calls attention to a piratical organization called the Amy Roselle company, under the management of M. J. Marttene, that is playing small Southern towns with the play, A Life for a Life, which they bill as Life in the Metropolis. This drama is Mr. Thompson's property, and Minnie Seward is the only person having the right to perform it.

ROBERT A. FISKE and Vera Bedell, of the Zozo company, were married recently at Great Falls, N. H.

PETER M'COURT wires that Thomas W. Keene opened in his fifteen-hundredth performance of Richard III., at the Tabor Grand Opera House, Denver, on last Wednesday night, to the largest audience at the house this season.

THE Marquam Grand Opera House at Portland, Ore., is doing a remarkably large business this season. Emma Abbott's Opera company played to very large business at that house during the week ending Dec. 6., their performance of Romeo and Juliet drawing $1,500.

JOHN MISHLER and Mose Burgunder, who now control the Academy of Music at Scranton, the Music Hall at Wilkesbarre, the Music Hall at Allentown, and the Academy of Music at Reading, are negotiating for the use of other theatres, which will enable them to complete their Eastern Pennsylvania circuit by the beginning of next season.

AT THE THEATRES.

PEOPLE'S.---THE CLIPPER.

A sport drama in four acts. By E. T. Stotts. Produced Dec. 15.

The Clipper	Amy Lee
Jack Ridlaw	Arthur Sprague
George Burbank	L. R. Peters
Hiskey Bishop	Edward Temple
Detective Brown	
Victor Warrington	Ernest Foster
Officer Rosencranz	E. Grofe Graff
The "Sprinter"	Walter Plough
Mrs. Burbank	Rachel Renard
Dora Burbank	Grace Moore
Mother Ridlaw	Rose Watkins
Miss Finch	Sadie Stringham

The Clipper was launched on a metropolitan sea at the People's Theatre on Monday night.

The piece sets forth nothing new, being constructed principally of old and well-worn material, that has frequently served similar purposes.

The plot deals principally with a spirited and plucky girl, who has been reared amid squalid surroundings, yet is the daughter, by a secret marriage, of a wealthy woman, whose former life is unknown to her present husband. The conventional villain uses this secret to extort money and otherwise further his ends.

The Clipper, however, contains a number of stirring situations and several telling climaxes, notwithstanding their lack of originality.

Amy Lee made a very favorable impression in the title role. She is both natural and earnest, yet sufficiently vivacious to meet the requirements of the part. She has a sweet voice, dances gracefully, and possesses a 'cuteness that is refreshing. Miss Lee should be heartily welcomed as one of our leading soubrettes.

Arthur Sprague gave a tame portrayal of the conventional villain, Jack Ridlaw.

L. R. Peters as George Burbank was too young in both make-up and demeanor to truthfully picture a man of fifty.

Edward Temple and E. Grofe Graff as Bishop and Rosencranz respectively, introduced the comedy scenes to the amusement of the audience.

Walter Plough as the Sprinter, a character after Pierre of Two Orphans' notoriety, acted the part with unusual cleverness, while Ernest Foster was satisfactory as Victor.

Rachel Renard hardly equaled the possibilities of Mrs. Burbank, as she lacks emotional force. Grace Moore as Dora, a blind *ingenue*, looked sweet and acted effectively.

Rose Watkins acted Mother Ridlaw with the regulation Frochard dress and business, and Sadie Stringham displayed some comedy talent as Miss Finch.

The scenery, like the play, was not new, but seemed sufficiently adequate to the requirements.

STAR.---AN AUTHOR'S MATINEE.

Three one-act pieces by Mrs. Maraquita Hewitt formed a special matinee bill last Thursday at the Star Theatre.

There was a friendly audience in attendance whose reception of Mrs. Hewitt's little efforts was more amiable than judicious. The author displayed no aptitude for dramatic writing, and the trial performance was therefore dispiriting.

The Haunted Room, described as a comedietta, proved to be an absurd and tedious trifle, into which Caroline Hill struggled ineffectually to throw some interest.

A sketch, entitled A Woman, followed. It was an overdrawn, lugubrious affair, in which Jennie O'Neil Potter displayed the painful characteristics of the church anniversary "reciter," and Henry Bergman hid his face in his hands for a remarkably prolonged period.

Grimsby's Dilemma, a farce of the palmy-day type, in which William Herbert brought the Past before us quite vividly, closed the uninteresting programme.

Mrs. Hewitt may possess ability for literary work, but she gives no evidence of fitness for or knowledge of the art of playwriting.

NIBLO'S.---MY AUNT BRIDGET.

Merriment reigned supreme at Niblo's on Monday night, when Monroe and Rice commenced a two weeks' engagement at that house in their side-splitting farce-comedy of My Aunt Bridget.

The Bridget McVeigh of George W. Monroe is as funny as ever, and he is simply inimitable in his topical song, "Eh, did I hear you?"

John C. Rice also provoked a great deal of laughter as P. Alton McVeigh, while his grotesque dancing in the third act brought down the house.

The burlesque of Virginus by Charles J. Ross and Mabel Fenton was loudly applauded. Nelly Rosebud gave a very amusing cockney sketch of Polly Gilder, and sang and danced with commendable vivacity.

W. Andrew Mack employed his sweet tenor voice to good advantage in various popular selections, and his acting proved him an excellent comedian as well.

Catherine Linyard and Flora Echard combined with the male quartette, composed of Messrs. Mack, Holland, Whyte and Cavanagh, to make the performance especially strong from a vocal standpoint. Altogether, it may be said that My Aunt Bridget is a sure cure for the blues.

GRAND OPERA HOUSE.---LATER ON.

The versatile vaudeville of Later On was played at the Grand Opera House on Monday night to one of the largest audiences of the season.

Mark Murphy as Bandanna Clutch was as usual very amusing in his broad caricatures of his countrymen, and Jonn G. McWade as Colonel Hayes Seed was enthusiastically encored for his very excellent singing.

Frederick Hallen as Jack Plunger and Joseph Hart as Jolly Todd, acted, sang and danced with the vivacious spirit which has made them popular. Harry Hilton showed ability as Mildmay Smiles. The feminine members of the cast were comely as well as efficient. Mollie Fuller was very pleasing as Rose Leed, and Ada Somers was equally fascinating in the part of Patchoula Leed.

Annie Lewis proved an excellent selection for the role of Pansy Weed, and showed her soubrette talent to advantage.

TONY PASTOR'S.---VARIETY.

There was a crowded house at Tony Pastor's Theatre on Monday night, and the audience seemed very well entertained with the performance.

Kamochi, a young woman, who proved herself to be a very clever magician and necromancer, made her first appearance in New York, and was well received. Delavr and Debrimont also made their first appearance here in selections from the comic operas with quick changes of costume.

Maggie Cline sang her new song, "McDowd's Initiation," which was heartily applauded, and Tony Pastor sang several songs in his inimitable style.

JACOBS'.---CASPER THE YODLER.

Charles T. Ellis commenced a week's engagement in Casper the Yodler at Jacobs' Theatre on Monday night.

Mr. Ellis is a universal favorite, and his clever personation of the title role places him in the front rank of character comedians. His songs and dances were enthusiastically encored.

The star was supported by a competent company. Baby Florrie O'Brien and Baby Mattie Grier both proved themselves clever stage children. Clara Moore sang several songs with pleasing effect.

Next week, Wife for Wife.

WINDSOR.---ONE OF THE FINEST.

Edward J. Hassan's clever company in the aquatic comedy-drama, One of the Finest, is the attraction at the Windsor Theatre this week. On Monday evening the house was well filled and the audience seemed delighted with the entertainment furnished.

Edwin M. Ryan proved himself a clever comedian in the role of John Mishler, and Phosa McAllister gave a capital personation of Ruth. Emma and Marion Hassan also did good work in their respective parts.

The scenic effects were particularly good, and the magnificent chime of church bells, of which there are no less than sixteen, proved a delightful surprise.

KOSTER AND BIAL'S.---VAUDEVILLE.

The Voneda Royal Japanese Troupe made their first appearance at this house on Monday night, and gave a capital entertainment, comprising juggling, balancing, wire-walking, swinging, and top-spinning.

Another excellent feature was the first appearance of the Brothers Marx, the Australian gladiators. They shattered massive stones on each other's chests as if they were breaking eggs. They also did some extraordinary dumbbell work.

AT OTHER HOUSES.

The County Fair is not very far off from its four-hundredth performance, and the audiences show no signs of falling off at the Union Square.

The run of Dr. Bill and Sunset will come to a close at the Garden Theatre two weeks from next Saturday.

The Idler is apparently destined to remain at the Lyceum for some time to come.

At Palmer's Theatre, The Middleman continues to draw large audiences. Judah will be produced early in the new year.

A Texas Steer is still on the rampage at the Bijou.

The management at the Casino will shortly inaugurate a series of Wednesday matinees, to accommodate the numerous out-of-town theatregoers who wish to see Poor Jonathan, and cannot attend the Saturday afternoon performances.

Mr. Crane and his excellent company are in the fifteenth week of their present engagement at the Star, where The Senator enjoys its full share of box-office prosperity.

Blue Jeans, with its mirth-provoking and melodramatic ingredients, has hit the target of public favor at the Fourteenth Street Theatre.

The prospects are that the performances of Men and Women will be the permanent feature of Proctor's Theatre throughout the Winter.

After Thoughts and A Pair of Spectacles may be enjoyed at the Madison Square Theatre until January 3, when Mr. Palmer's stock company will go on the road. After Rosina Vokes' four weeks' engagement the company will return to the Madison Square, and, in all probability, present The Pharisee, a new English play which is now in rehearsal.

This is the second and last week of Joan of Arc at the Fifth Avenue Theatre.

The operatic crew of Ship Ahoy are sailing with the wind in their favor at the Standard.

The International Specialty company may be seen throughout the current week at the New Park Theatre.

The auction sale of the seats and boxes for the production of Reilly and the 400 at the opening of Edward Harrigan's new theatre next Monday evening will take place, through the kindness of A. M. Palmer, to-morrow (Thursday) morning at eleven o'clock, under the direction of Auctioneer Philip A. Smyth.

TO OUR CORRESPONDENTS.

On the fourth of this month Hoyt and Thomas' A Trip to Chinatown was presented at the Opera House in Zanesville, O.

The acting-manager of the troupe, a man named Morse, declined to recognize the credentials of THE MIRROR correspondent. Mr. Schultz, manager of the Opera House, would not allow him to buy his ticket, however, but insisted on furnishing him with one at his own expense. He said he would not permit THE MIRROR correspondent to be made the object of a petty spite.

Writing of the incident our correspondent says:

"I think the manager of the Opera House fully agreed with your estimate of these men when he said they were the most ungentlemanly lot of 'kickers' he had ever played.

"By the terms of the contract under which they played here neither party to the agreement was to give any passes other than the usual ones to the press. Hoyt and Thomas violated this clause of the contract, and when Thomas was asked to pay for the passes he howled aloud to heaven. He raved, he roared, he swore. He asserted that he would never play Zanesville again. 'Very well,' said Manager Shultz, 'Zanesville can get along without horse-play.'

"Thomas said he would cancel the Brass Monkey date. 'All right,' replied Mr. Shultz, 'the first time you play in Ohio I'll attach your receipts.'

"Then Thomas came down from his high horse and alleged that he had been joking. He paid for the passes, and then went back on the stage to order several of the principal songs to be cut out of the performance."

Some time ago we requested our correspondents to ask no favors of any of the Hoyt and Thomas "shows." The simple record of their appearance is all that we require regarding them.

Mr. Hoyt's absurdities represent the most mischievous form of theatrical exhibition extant, inasmuch as their tendency has been to degrade the stage to the level of the circus and accustom a portion of the public to the silliest as well as the poorest class of entertainment. Moreover, it has been the means of impoverishing actors by forcing them off the boards to give place to clowns and women with brassy faces.

That is a sufficient reason for a representative journal of the stage to ignore Mr. Hoyt's holes, monkeys, rag-babies, steers, and other characteristic imbecilities, and that is why we requested our representatives throughout the country to give no more than the record of their movements.

Mr. Hoyt is naturally very proud of his perambulating idiocies—he cannot help it, poor man, for have they not been his source of revenue? The journal that fails to discern their beauties and to acknowledge the genius that he seriously believes he exhibits through them, incurs his mortal enmity. THE MIRROR is one of the many papers that has declined to accept Mr. Hoyt's curious products at his own valuation; *ergo*, THE MIRROR has had to pursue the even tenor of its way without the more or less distinguished honor of Mr. Hoyt's friendship.

We make this little explanation for the benefit of our correspondents. *Verb. sap.*

A TRIP AND A SUPPER.

Last Friday evening there was a very jolly supper party in Philadelphia. W. J. Florence had invited a party of friends, twelve in number, the majority of whom went over from this city in the afternoon, saw the performance of the Jefferson-Florence company, and sat down at table with the comedian at midnight.

Mr. and Mrs. A. M. Palmer and Colonel and Mrs. John A. Cockerill were among those that took the three o'clock express from New York. They were met by Mr. Florence and Mr. Jefferson at the Broad Street station and conveyed to their hotel.

Among the other guests at the banquet were Mr. and Mrs. Kendal and Col. McMichael.

GLEANINGS.

H. R. JACOBS is contemplating the erection of a theatre in Kansas City.

JOSEPH ARTHUR is reported to be anxious to build a theatre in this city.

GUS PITOU has already engaged Minnie Seligman, Nelson Wheatcroft and Adeline Stanhope for his new stock company. A number of other prominent actors and actresses have virtually been secured, but their names will not be revealed for several weeks.

JOHN FLOOD has been engaged by E. D. Price to replace Ian Robertson in Mrs. Carter's company.

THOMAS E. MURRAY is on the lookout for a new name for his farce-comedy, A Silent Partner.

MAUD WHITE has been engaged by Charles Frohman for one year from next March.

THE Lilliputians are due at the New Park Theatre next Monday. From Christmas Day until Jan. 3 a series of children's matinees will be given at that house.

THE annual doll matinee will take place at Tony Pastor's Theatre on Friday.

A BENEFIT for a toy fund for poor children will take place at Palmer's Theatre to-morrow (Thursday) afternoon, when Broken Hearts will be presented, and Otero, Campanini, Robert Hilliard, and others, will appear.

THE Boston Ideal Opera company has been in financial trouble recently and news of its dissolution is looked for.

THE Kendals are reported as being desirous to produce Men and Women in England.

AMONG the companies that rest this week are those of Clara Morris and Sol Smith Russell.

THERE is a movement on foot to give Joseph Mack a benefit at the Fifth Avenue Theatre under the auspices of the Five A's. Mr. Mack, after giving up the management of Robert Downing, became connected with the theatrical enterprises of Henry Miner. Last week he was placed in the Middletown Insane Asylum, his mental condition having become very critical since he met with a carriage accident last Summer.

THE plans of Agnes Huntington's new London Theatre have been forwarded to her. It will not be unlike the new Lyric Theatre in construction, and will seat about 2,000 people. Miss Huntington is to open the theatre next October.

H. B. THEARLE writes that Timmerman's Grand Opera House at Englewood (Chicago) was not totally destroyed by fire, as erroneously reported. The fire was confined to the basement and the total loss is less than $5,000, principally attributable to the damage done by water and breakage.

COMMENCING on Jan. 11, a course of lectures will be given at the Broadway Theatre every other Sunday night for the benefit of the Press Club Building Fund. The lecturers are Chauncey M. Depew, Daniel Dougherty, Amos J. Cummings, Bill Nye, Professor Cromwell and Robert G. Ingersoll. Tickets for the entire course, including reserved seats, are $8 each. They are already on sale.

ON four occasions last week during the engagement of All the Comforts of Home at Colonel Sinn's Park Theatre, the orchestra had to be placed under the stage to accommodate the audience with additional seats.

THE English contingent of the International Specialty company are returning to England, while their places are being filled by American artists.

IT is rumored that a musical conservatory is to be established at the Casino next year.

THE site at the corner of Thirty-seventh Street and Broadway is still being looked at enviously by would-be theatre-builders.

W. A. BRADY has purchased from Locke and Davis their interest in the production of Nero, for $5,000.

THE report that Max Freeman has resumed his position as stage-manager of the Casino is denied by Rudolph Aronson.

LAWRENCE BARRETT opens his engagement at the Broadway Theatre on January 5, in Ganelon, which may be followed with a revival of Francesca da Rimini. It is probable that Edwin Booth may not appear at all during the engagement.

PROF. HERRMANN, on Saturday last, sent an agent to California to wind up the Transatlantique Vaudeville company.

NOAH'S ARK, a new local drama, said to be by George L. Stout, formerly of Harrigan's company, will be presented by Josh Hart at Niblo's Garden, on February 16. One of the scenes will represent the City Hall Park, where a review of the Sixty-ninth Regiment and the Charleston Grays is to be held.

MANAGER LITT claims that he will play none but the leading attractions on his Big Four Circuit next season. His latest bookings include Mr. Barres of New York, The Still Alarm, Good Old Times, Yon Yonson, The Stowaway, and other attractions. This season's business is said to have been more than satisfactory.

J. F. BRIEN is reported to have made quite a hit as John Murray in Money Mad.

THE BAKER MEMORIAL PORTRAIT.

THE SUBSCRIPTION COMPLETED.

Previously acknowledged	$221.00
Emma Abbott	100.00
Jacob Washer	1.00
E. W. Kinnan	2.00
A. C.	3.00
T. D. Frawley	2.00
James Neill	2.00
Nellie Maskell	2.00
T. W. Keene	10.00
Mart Hanley	5.00
Cash	4.00
TOTAL	$350.00

The subscription for the memorial portrait of the late Benjamin A. Baker is finished, and THE MIRROR's wish that the picture might be presented to the Actors' Fund as an appropriate Christmas gift will be realized.

Up to last week the subscriptions had been coming in rather slowly. Seven weeks had passed since the list was opened, and it began to look as though the requisite sum would not be forthcoming before Christmas.

But within the last few days the conditions have experienced a cheering change. Additions were rapidly made until on Monday afternoon the total was swelled to three hundred and fifty, the exact amount required to pay the artist for his painting, and provide a handsome frame.

The first subscription to come after the last issue was a very generous one from Emma Abbott. Her Secretary wrote from Portland, Oregon:

"Enclosed please find cheque for $200, payable to your order, one hundred dollars of which Miss Abbott contributes to the picture of Uncle Ben Baker. Miss Abbott expresses great pleasure at the interest THE MIRROR takes in this remembrance of one who was beloved by the entire dramatic profession, and she feels sure that you will bring it to a great success. The other one hundred dollars is for the Christmas festivities of the children of the stage."

One hundred dollars was sent immediately in Miss Abbott's name to "Aunt" Louisa Eldridge, president of the committee having charge of the Santa Claus festival. Many children will have reason to remember Miss Abbott's generosity gratefully during the New Year.

THE MIRROR returns its heartiest thanks to Miss Abbott for her substantial gift to its memorial fund. That we are able now to announce the completion of the work is due to her liberality and sympathy. The aid she has extended to this worthy object is but one of many characteristic expressions of great-heartedness that she has given to the profession. God bless her!

The next subscription on the list came all the way from Fort Worth, Tex., sent by our correspondent, Jacob Washer. E. W. Kinnan, of Emporia, Kans., was another MIRROR representative to help the work.

"Please find enclosed my 'widow's mite,' toward the picture of our dear old friend, Uncle Ben Baker," wrote A. C., from Helena, Mont. The sum of three dollars was enclosed.

Those good actors and good men, T. D. Frawley and James Neill, called at THE MIRROR office to leave their subscriptions of $2 each, and wish success to the fund.

Through the President of the Actors' Fund the following was received from Nellie Maskell, of The Blue and the Gray company: "Being almost a stranger to the Fund I never had the pleasure of meeting the late Mr. Baker, but I feel a deep interest in the proceedings of the Fund, which I lately joined, and enclosed you will find my mite, one dollar. I hope you will succeed in having the portrait finished by Christmas."

Then came a brief letter from T. W. Keene. "Expressed to-day $10 for the Baker memorial picture." Mr. Baker was a staunch admirer of Keene, and it is pleasant to be able to announce his practical cooperation in paying this tribute to Uncle Ben.

Genial Mart Hanley, manager of Harrigan's Theatre, came in just in time to be included in the subscription. He put his name down for five dollars, and said he would have been heard from sooner had he not been distracted with the preparations for the opening of Mr. Harrigan's new house.

A giver who conceals his identity beneath the simple word "Cash," sent in $4 late on Monday afternoon, and then the necessary sum was in hand.

The portrait will be sent to the Actors' Fund the day before Christmas. It will be presented in the names of the following list of subscribers:

THE DRAMATIC MIRROR, Edwin Booth, Collins Sturtevant, E. N. Cahill, W. Christie Murray, Jennie Christie, Tony Pastor, Oliver W. Wren, James Levering, Effie Henderson, George A. Beane, Lillian Hadley, Kittie Rhoades, Jacqueline Benn, Edgar L. Benn, James W. McKee, J. H. Ryan, Harry Lewis, James L. Carhart, Frank G. Cotter, E. B. Milton Nobles, Dollie Nobles, Pearl Eytinge, Robert Buchanan, Harry J. Thomas, Ida A. Donovan, Nella A. Callahan, Eugene Cramer, Mary Davenport, Lizzie Lambert, L. J. Lessing, David R. Young, Bartley Clark, Walter Fessler, John H. Ready, George W. Barton, J. Duke Murray, Minnie E. Ryan, Fannie G. Bernard, Mrs. E. A. Eberle, Frank E. Rea, Leighton Baker, Lillian Brainerd, Ernest Barram, Mrs. Henry Laurent, Daisy Radcliffe Warner, J. C. Callahan, Jacob Washer, E. W. Kinnan, Emma Abbott, A. C., T. D. Frawley, James Neill, Nellie Maskell, T. W. Keene, and Mart Hanley.

Every name on this roll represents a cheerful giver. It is a pleasure to think that the gifts were all made spontaneously and in sweet remembrance of one of the most upright, amiable and charitable of men. The memorial portrait in spirit as well as in fact will be a tender and loving tribute.

If it is given to the departed to pierce the curtain that hangs between things mortal and things unseen, the blessing of a gentle soul will descend upon those that have not forgotten a singularly beautiful earthly life.

HERRMANN'S NEW ILLUSION.

Alexander Herrmann, the prestidigitateur, has given the public many knotty problems to solve in the presentation of puzzling tricks, but his latest illusion, called Strobeika, discounts them all. In order to give the newspapers every opportunity to explain and describe this trick, Mr. Herrmann invited the representatives of the press to attend a private exhibition at his theatre last Friday afternoon.

While the stage-hands were engaged in preparatory arrangements, Mr. Herrmann amused the reporters with humorous stories interspersed with practical jokes, such as extracting five ten-dollar bills from THE MIRROR reporter's "derby" and finding his $500 French watch snuggly hidden in the overcoat pocket of another honorable member of the craft. Finally, when everything was ready to waylay and deceive the uninitiated, Mr. Herrmann invited the reporters to step up on the stage and examine the paraphernalia to their hearts' content.

"You see," said Mr. Herrmann, "I have placed four iron posts here in the centre of the stage. From these posts I have suspended a board about three feet from the ground. This board is provided with iron fastenings to manacle the person performing the trick at the neck, wrists and ankles. After you have convinced yourself that they are real locks I will lock one of my men on the board, and you can take the keys with you. The curtains will be drawn to hide the board, but the audience can look underneath it with perfect freedom of vision, and as there is nothing over the posts those in the gallery can see everything from their point of view."

Then the Professor told the reporters how he had adapted a little romance to go with the trick, relating how a Russian girl took the place of her lover, when he had been condemned to death. After the recital of this thrilling drama the reporters withdrew to the baldheaded row in the auditorium and kept eyes and ears wide open. All that they could discover was that a man, securely fastened on the board, was able to free himself, and in less than a minute's time came marching down the aisle from the back of the theatre, while in his place, when the curtains were drawn aside, they found Madame Herrmann so firmly manacled that one of the locks had to be broken open, as it could not be unlocked.

"I think," said the Professor, "that this trick will be a good conundrum for New York audiences during the Christmas holidays, and keep people guessing for some time to come."

LILLIAN RUSSELL IN DEMAND.

T. Henry French has a very expansive and an unmistakable smile. He is also credited with knowing a good thing when he sees it, and when he sees a good thing he has been known to smile. He smiled recently when he knew for a certainty that he would manage the Garden Theatre next year, and a MIRROR representative caught him in one of his risible moods the other day.

To continue the subject. It is generally held by managers that Lillian Russell is a good money drawer. That does not mean that she is exactly a cash receptacle for managers, but rather that she can be counted upon to attract a big audience to the theatre in which she is playing. Of late her value in this capacity seems to have greatly increased. At any rate any number of managers have been after her, and they have been offering fabulous sums for her services. John Stetson is said to have promised her 20 per cent. of the gross receipts to play under his management, and last week, it is said, she received an offer to appear in German opera at $200 a performance.

It is pretty generally believed that she has refused both of these offers and that the wily Mr. French may control her services after next October.

For the purpose of obtaining some definite information a MIRROR reporter went the rounds last Monday. Rudolph Aronson was seen at the Casino.

"Nothing has absolutely been settled for next year regarding Miss Russell," said this impresario. She will sing here until next October as she agreed to do in her contract, and she is now considering an offer from me for the ensuing year. The terms are the highest that have ever been paid to a comic opera prima donna, and if any other manager tops that offer they are welcome to the lady's services. If she accepts our terms she will be in receipt of a salary very nearly equal to that paid to the President of the United States—$50,000.

"I have secured Marie Tempest," continued Mr. Aronson, "for one year, from next October, with the privilege of renewing her contract."

Mr. French, when asked about the report that he had secured Miss Russell, was not quite so communicative.

"I have nothing to say now," he stated. "When everything is settled I shall let you know."

And Mr. French smiled.

DAN PACKARD'S NEW PLAY.

B. A. Myers, business representative of The Boomer company, is in New York this week attending to the booking arrangements. In conversation with a MIRROR reporter Mr. Myers said:

"The Boomer, as you probably know, was produced on Dec. 6 at Chester, Pa., and made an instantaneous hit. The Philadelphia press was well represented, and the critics spoke in enthusiastic terms of Mr Packard's acting and the piece itself.

The Philadelphia *Enquirer's* critic said: "The play was an instantaneous go, Dan Packard, the star, being recalled again and again." The cast includes Maud Harris, Fred. E. Queen, Ella Gardiner, Will H. Sloan, Sadie Stringham, Wallace Jackson, Mamie West, Fred. Harrison, Eleanor Markillie, George Reed, Lois Bird, Harry Daly, Jessie Williams, and Minnie Clarke.

"For my own part I can assure you that Mr. Packard made the hit of his life in the character of Christopher A. Snap. Every musical number was encored, and the various farce-comedy specialties were received with shouts of laughter. The dialogue was particularly bright, and was written by Mr. Packard himself without outside cooperation.

"The company is composed of the very best people, and we are at present negotiating for the services of two clever soubrettes. Two graceful skirt dancers are also to be engaged. We have made some excellent bookings on the Southern circuit, and the company is to open the tour at Norfolk on Dec. 23."

THE CHILDREN'S FETE.

The children of the stage are all agog over their forthcoming Santa Claus Festival, which is to be held on Sunday evening, December 28.

While their elders are gathering funds to buy toys and sweetmeats galore for their delectation, they are busy rehearsing the tableaux, songs, dances, pantomimes, and other diversions with which they will fill the early part of the evening.

The entertainment will again be given on the stage of Tony Pastor's Theatre, while General Ferraro has placed spacious Tammany Hall for the subsequent feast and distribution of presents.

Contributions of money are coming in rapidly to the ladies in charge of the affair. Generous Emma Abbott has sent $100, and many others have responded to the appeal for assistance. The ladies can put to good use every dollar that is contributed, and toys, books, candies, etc., can be utilized to any extent.

The committee is headed by Mrs. Louisa Eldridge, president, and Mrs. E. L. Fernandez, vice-president, associated with Mesdames Pastor, Harrigan, Percy, Burgess, Ferraro, Mallon, Gurney, Stoddard, Widmere, Roberts, and Misses Berold, Ellis, Harrison, Lingard, Starr, Eldridge, Burt, and Gerrish. Subscriptions or donations may be sent to H. S. Sanderson, secretary of the committee, at Tony Pastor's Theatre.

CHARLES FROHMAN'S PLANS.

On Friday last contracts were signed by F. F. Proctor and Charles Frohman, according to which the time of the latter's stock company, now presenting Men and Women at Proctor's Theatre, is to be extended to March. In speaking of this new arrangement Mr Frohman said:

"The time the company was to have filled in February at Boston and Philadelphia has already been filled in with other attractions. All outside dates, beginning in March for the tour of the company through the Summer will be kept, and Gillette's new comedy, with a special company, will be presented up to the end of the Spring season, when Evans and Hoey are due at Proctor's for a Summer run in a new play.

"The contracts for the return of my stock company to Proctor's next season have also been signed, and arrangements have also been made for new plays for next season, with De Mille and Belasco, William Gillette, Victorien Sardou, Clinton Stuart, and a prominent French author of comedies. The announcement that a new Gillette comedy was to be produced at Herrmann's Theatre was erroneous. We intend to present one of the lighter plays we control at that theatre in February, on account of the continuous run of the stock company at Proctor's Theatre. The production of Bronson Howard's new play and The English Rose will be undertaken by Al. Hayman and myself independent of the stock organization, the principals of which will be retained for next year, while a number of contracts with important people have also been signed."

LETTERS TO THE EDITOR.

A TIMELY PROTEST.

NEW YORK, Dec. 15, 1890.

To the Editor of the Dramatic Mirror:

SIR,—My attention has been called to a paragraph quoted in the *Turf, Field and Farm*, from the *Spectator*, censuring the authors of the drama Men and Women, now being played by Charles Frohman's stock company in this city, for having placed a stained-glass window in a chimney over the fireplace. The would be funny paragraphist would like to know "by what ingenious arrangement the authors get the moon down the chimney."

As one of the manipulators of that moon, permit me to state through your columns, that thousands of chimneys are built nowadays with a window inserted between two flues; that the advice of a skilled architect was sought in the construction of the scene; and that the paragrapher's objection, both to the position of the picture and its subject, shows an ignorance, not only of the laws of modern architecture, but of the enlightened spirit of the day.

I should have passed this paragraph by with a quiet laugh and a silent prayer for its writer had not the one following roused my indignation. Besides accusing The Editor of THE MIRROR of incompetency in selecting contributors for his columns, it is a pitifully puerile attempt to belittle the work of a man who has done more, in the last thirty years, to promote the use of pure English correctly spoken than any man I can recall. I allude to Alfred Ayres.

If there is one thing on the face of this earth that Mr. Ayres thoroughly understands, it is Words, how to use and how to pronounce them. He has the entire host of authorities at his tongue's end. But his greatest value arises from the simple fact that he frees himself from the shackles of pedantry, and makes Common Sense and Enlightened Usage his standard. That his work is valuable it need only be shown that two of his books, "The Verbalist" and "The Orthoepist," are placed among the authorities sanctioned by the leading colleges of our land.

His criticisms also upon the pronunciation and elocution of our actors are most just and most valuable. He never deals in generalities, but places his finger upon the exact fault, with a reason for his objection and a remedy for the fault.

Many excellent actors, who rail at the very name of "elocution," will give evidence, before an evening's performance is over, that they are in sad need of the simplest rudiments of the art they profess to despise. Witness, for example, the distressingly conscientious exactness with which they often pronounce their words, thereby distracting the attention of the listener from the thought to the manner of its utterance.

He uses the English language *best*, who uses it *unobtrusively*. The highest art is to conceal art. It is to this end, in the matter of words and their uses, that Mr. Ayres' labors have been successfully directed.

I, for one, who write words to be spoken by other people, and write them, too, with their meaning and an appreciation of their value, am directly interested in any effort to have English properly spoken. I, therefore, protest against the unjust and ignorant spirit characterizing, not only the paragraph referred to, but exhibited in the answers sometimes given to Mr. Ayres' criticisms, by those who seem unable to appreciate his efforts made in their behalf.

Sincerely yours,
HENRY C. DEMILLE.

BETWEEN THE LINES.

To the Editor of the Dramatic Mirror:

OTTAWA, Canada, Dec. 12, 1890.

SIR,—I regret to see the importance given to my controversy with Miss Roberts, the annoyance it has given to you, and the publicity it has attained.

In view of the two remarkable letters in this week's MIRROR, I can only say that those who know all parties concerned, and have read the correspondence, will have but little trouble in arriving at a just and logical conclusion.

Very truly,
EDWARD J. ABRAHAM

SMALL BUT EFFUSIVE.

MARION, Indiana, Dec. 13, 1890.

To the Editor of the Dramatic Mirror:

SIR,—In last week's issue of your MIRROR I was pained to read the subjoined item:

"DAYTON.—THE GRAND: James Owen O'Conor Nov. 20, 21 in Hamlet to the smallest business ever played to in this city."

The foregoing is an utter and outer falsehood. My ex-mis-manager Sissions had my paper up in Dayton city only eight hours before my performance of Hamlet to a small but effusive and delighted audience there. Sissions is both fool and knave, and has received a salary from me and a *larger* "salary" from my enemies—not to count the "pickings and stealings." Your humble servant,

JAMES OWEN O'CONOR.

ONLY ONE GENUINE RANCH KING.

To the Editor of the Dramatic Mirror:

WORCESTER, Mass., Dec. 12, 1890.

SIR,—Allow me to correct a statement made by your Bloomington, Ill., correspondent in regard to C. A. Larkin being in straitened circumstances and a member of the Ranch King company.

Mr. Larkin was never with the Ranch King company, and consequently could not have been left by them. The company has been East all season, and is the only authorized company playing The Ranch King with Joseph D. Clifton, the author. If any other companies are playing the above play they are pirates, as Mr. Clifton has never let out his Ranch King on royalty to any one, and I shall investigate the matter and stop any company attempting to play any of Mr. Clifton's pieces. Respectfully yours,

HARRY R. DE LEON,
Manager Ranch King company.

A CARD FROM PRESIDENT HAYDEN.

BROOKLYN, Dec. 12, 1890.

To the Editor of the Dramatic Mirror:

SIR,—In consequence of the press notices of the participation of Mr. T. H. Hayden in several performances of the amateur dramatic societies of Brooklyn, the impression has gone forth that I am the person referred to, and has led to many inquiries being made to me on the subject.

I beg to say that I have taken no part in any dramatic performance since the occasion of the testimonial tendered me in May last.

I would be greatly obliged if you will publish this letter.

Respectfully yours,
THOMAS J. HAYDEN,
President of The Melpomene.

ONLY "LAYING-OUT."

To the Editor of the Dramatic Mirror:

CHICAGO, Dec. 11, 1890.

SIR,—In recording the "wrecked hopes" of a number of companies in the current MIRROR, it errs in reporting Miss Katie Putnam as having closed her season on account of alleged bad business. Miss Putnam's audiences have been almost steadily large, and her present two weeks' "lay off" is due entirely to her illness from over work, and upon the express advice of her physicians. Her season resumes Christmas week, and all dates will be filled as contracted. By correcting this error you will greatly oblige

Respectfully,
H. B. EMERY, Manager.

A London dispatch states that Charles Coghlan has been declared a bankrupt. At one time he drew the largest salary ever paid a stock company leading man—$500 a week. He has always commanded a handsome figure. A recent unsuccessful effort to star is supposed to be the cause of his present embarrassments.

THE HANDGLASS.

JAMES OWEN O'CONOR is dramatizing Jekyll and Hyde with the intention of starring in that piece next season, but then—sufficient for the season is the evil thereof.

† † †

AT THE BOX-OFFICE.

"Give me two orchestra seats, middle aisle."

"Seats all sold out, sir."

"Well, then, let me have two of the best stands you've got."

† † †

KATE FIELD'S *Washington* wants to know, "Can a woman with a painted face be a Christian?" Yes, by all means, if it is any sort of a decent makeup; but if it is two smears for eyebrows, two daubs for cheeks and a crimson dab for lips then, most emphatically, no!

† † †

A FAVORITE Winter Health resort: The grate fire.

† † †

THIS is how they herald the drama in the far West: "John L. Sullivan, the celebrated scrapper, will come up smiling next week at the Opera House in his new play."

† † †

A LONDON funny man says that the fearful destruction of the American forests is attributable to the ever-increasing demand for sawdust for the great American ballet.

† † †

HENRY DIXEY belongs to thirteen clubs, and yet he is not happy.

† † †

A NEW ENGLAND man has patented a "typewriter that can be held on the knee;" but an exchange says there is nothing so very wonderful about that.

† † †

THE latest name for Ibsen's play, as announced in a Chicago paper, is "A Doll Hosee."

† † †

THIS is a bona-fide spread heading from a Western journal:

HER PERIL.

MARVELLOUS RESCUE OF A BALLET QUEEN.

A SCENE ON THE STAGE THAT WAS NOT ON THE PROGRAMME.

ESCAPE FROM HER CAGE OF A LIONESS, A SLEEK, VICIOUS DEVIL.

THE MAD FLIGHT FOR SAFETY OF THE BALLET—QUEEN HAS ALONE REMAINS.

TERRIBLE SUSPENSE OF THE AUDIENCE—A LOVER TO THE RESCUE.

ALONE AND WITH ONLY A CANE HE ATTACKS AND VANQUISHES THE BEAST.

† † †

FLORA MOORE is singing McGinty in German at San Francisco.

† † †

GOFTY GOOFT has written a poem called "The Kankakee Soubrette," and the first verse says:

Her real name is Bridget,
Bridget O'Hoolahan,
But since she's strutted on the boards,
She's Gertrude Moulehan!

† † †

RIGHT on top of the cheering news that Gilbert and Sullivan have made it up, comes the depressing report that Mr. Harrigan and Mrs. Yeamans have fallen out.

† † †

BINKS.—"Have you a part in the new play?"

BONES.—"Oh, yes, a thinking part."

BINKS.—"What kind is that?"

BONES.—"I'm the father of the heroine murdered before the action of the play begins."

† † †

HISTORIC THEATRICAL PROPERTIES.

Kelcey's Chest.
Cayvan's Gurgle.
Rehan's Purr.
Kendal's Beamy Charm.
Hilliard's Moustache.
Carmencita's Writhe.
Otero's Wriggle.
Russell's Curves.
Hill's Whiskers.
and
The Advance Agent's Smile.

† † †

IT is said that Francis Wilson is contemplating the production of a new opera in which Marie Jansen's abilities will be displayed to the best advantage. Another male costume part, we suppose.

† † †

AND now we hear that hot tea is served behind the scenes at the Kendal performances. If this rumor gets about the Casino chorus girls will be having bread and milk in the green-room between the acts.

† † †

IT is a Brooklyn amateur who is accused of perpetrating the following at an opera rehearsal in that town recently:

"If William Penn's father's sisters kept a pastry shop what would their price-lists be called?"

ANSWER.—"The pie rates of Penn's aunts."

† † †

ELLA WHEELER WILCOX thinks Dr. Bill is immoral, and takes three-quarters of a column to say so in a Sunday paper. Now, we suppose, they will have to put up a rope in the lobby to keep the people from breaking down the box-office in their eagerness to secure seats.

† † †

"A WIDOW smoking a cigarette" is announced as one of the "thrilling" effects of a Brooklyn, E. D., play.

† † †

THE *Eagle* is responsible for the statement that a spectacular Rip Van Winkle company, with a brass band and an orchestra of women, is ravaging the Illinois prairies. There are worse things than blizzards!

† † †

BILL NYE is going upon the stage now. It is to be hoped that he will get a suitable play. What a Hamlet's Father's Ghost he *would* make!

† † †

LYDIA THOMPSON is starring in a musical comedy called The Dazzler. Emily Soldene and Fannie Louise Buckingham will have to look lively or the gay and festive Lydia will have taken first place as a discoverer of perpetual youth.

† † †

FIRST LION.—"I'm tired of this play. Let's cut it and get an engagement at Daly's."

SECOND LION.—"Naw, don't do that. We'd have to wear dress coats and keep off Broadway."

† † †

QUEEN ELIZABETH of Roumania has written a play, and now they do say that the Prince of Wales is at work on a farce-comedy that will cause our only Hoyt to turn green with envy.

† † †

ON THE AMATEUR STAGE.

HESPERIDES (*pointing to weeping heroine*)—"Away with her to the lowest dungeons of my castle!"

REDHEIDES (*who has become wrought up over his part—with stony calmness*).—"Remember, sir, this lady is my brother!"

SAN FRANCISCO'S CHINESE THEATRE

While in San Francisco recently Julia Arthur, of The Still Alarm company, paid a visit to the Chinese theatre there. Her description of the trip is interesting.

"We were a congenial party of four, accompanied by a guide, and, though rather tired out after our own performance, we were all interested in that particular part of Chinatown. We did not pause at the Chinese Delmonico's, but went at once to the side entrance of the theatre, which is underground.

"They don't recognize the 'profesh,' so we planked down our hard-earned dollars and started on, one at a time, along the narrow passages. We passed through the kitchen, where they cook for the actors, but we did not waste time there. The odor, doubtless delightful to the cream-colored histrions, was, we thought, rather strong.

"After climbing a flight of very narrow and very dirty steps we found ourselves in a large room filled with actors, in various hideous costumes, ready for their 'turns.' Not seeing any make-up around, I was curious to learn where they got the war paint which covered their faces. The guide pointed to several cupboards stationed around the walls, and about as high as the usual make-up shelf. They were locked. Opening one, he disclosed the contents, which looked to me like a lot of ordinary fence paint, and I wondered what kind of skins we would have after using such stuff for a week.

"Passing from this room we found ourselves in the 'supers'' room, occupied by a few seedy looking Chinese warriors, plentifully covered with the fence paint and waiting for their cues. Through a chintz-curtained door we passed and landed upon the stage.

"It seems almost impossible to describe the scene. Before us a confused mass of old and young Chinamen, with their hats on, smoking, and apparently enjoying the play. The women sat in the gallery and made very respectable 'gods.'

"The stage is merely a small platform, devoid of scenery, with a curtained door on either side. The musicians occupy the centre of the stage, and a cat concert is not in it with the melody these worthy heathen pour forth on every possible occasion. There is a joss-house above the stage to which the actors bow on entering or on leaving the scene. The costumes worn are very rich and beautiful, and all the plays are taken from historical incidents. Generally they run a year, and every one of the men—they have no Chinese women in their companies, the leading man being the female impersonator—are engaged for that length of time.

"The actors kill each other in the most reckless manner, and then get up and walk off the stage. Not knowing the cue to laugh and afraid of being murdered if we did so in the wrong place, we decided to make our escape. As the house was crowded, we had occupied a corner of the stage, and so we made our exit the same way we had made our entrance—through the kitchen. It was all very oriental, even the dirt.

"On our way out we called on the manager, another story under ground, and found him in the usual close quarters that this peculiar race seems to delight in. He is worth $60,000, the buttons on his clothes were of solid gold, and his wife, sitting near him, was making trousers for a 'Frisco clothing house. The manager pays his leading man $4,000 or $5,000 a year, and the extravagant youth in question had just pawned his diamond rings.

"Ac'ors seem to be alike the world over. They show more regard for their 'uncles' than for all their nearer and dearer relatives."

HERE'S A WISE PARSON.

The new Broadway Theatre, at Norwich, Conn., was opened on the 6th inst. The cost of erecting the building was $100,000.

On Sunday evening Dr. Leonard Woolsey Bacon, of the Second Congregational Church, preached a sermon on "The Completion of the New Theatre." As several weeks previously he had alluded to the "reverberation of the hammer within the walls of the sanctuary," it was generally expected he would preach a sermon denouncing the theatre in bitter terms, but he treated the subject with tact and discretion. We append the following extracts from the sermon:

To-day we look upon one of the most capacious and costly public buildings in this town, just completed through strenuous and liberal efforts, in which many of our best and most conscientious Christian citizens have shared, and devoted, as its main purpose, to theatrical entertainments. The enterprise has been urged upon the support of citizens of all classes as one of great public interest and advantage.

Even the pastors of churches have been applied to with most cordial invitations to subscribe to the capital stock. The great work of construction has been pushed forward diligently through the seven days of the week as one of those works of necessity and mercy that must not be interrupted by the day of rest, so that you were enlivened on your way to and from your place of worship by the merry music of the workmen's hammers, and at last, after a surprisingly short time, to the credit of the energy of the projectors and builders, the great edifice stands under the projecting shadow of the Court House, midway between the church and the public school, as one of the fixed and recognized institutions of the city.

"Is there any entertainment so poor, so trashy, so indecent and corrupting," he continued, in his slow, sarcastic way, "that it has any difficulty in securing here a hall and an audience, and, if it pays its advertising bills in advance, a first-rate editorial notice declaring it to be a truly admirable, brilliant, delightful and altogether splendid exhibition! In orderly, well-governed towns of the old world, where the theatre, with whatever its possibilities are of good or evil, has been for generations a part of their civilization, in such towns the flaring posters and suggestive announcements which now and then flame out upon our dead walls, would be promptly suppressed by the police as *contra bonos mores*. But Norwich is a Puritan city, which has lost its Puritan principles, and got no others in place of them, and in Norwich there is no restrictions on the advertising and exhibiting of indecent shows, whose attraction lies in their appeal to libidinous passions, until the walls and fences blush with the shameful placards that are an insult to every decent woman as she walks."

"We have got to look the facts in the face," he said, "and recognize that the old sweeping condemnation of the theatre, once universal among earnest, pure and faithful men, was founded on a state of facts which no longer exists—that there has been a change in the theatre itself—in its ways, in its personnel. There was a time, not so very long ago, when the name of actress was a synonym for infamy. To-day the man who should make such a presumption as that against the character of a lady devoted to this trying and perilous profession would be guilty of a wicked calumny.

"In view of these changes in the theatre, for the Church to maintain its old attitude of condemning all indiscriminately would be not consistent but bigoted inconsistency."

Dr. Bacon closed his remarks with the statement that he, as a clergyman, extended a hearty welcome to the new theatre, with the provisionary clause that it should be conducted as a resort where the people might be provided with pure and wholesome amusements, and that the management should take every possible safeguard against abuse and corruption.

SOMETHING NEW IN ILLUSTRATING.

In the next issue of the *Cosmopolitan Magazine* two actors—Edward Sothern and Virginia Harned—will make their appearance in a new line.

A short time back a story was sent to the *Cosmopolitan* and was accepted. When it became a matter of arranging for the usual illustrations John B. Walker, the editor, conceived the idea of procuring living models for the portrayal of the purely fictitious characters of the story.

As Mr. Sothern came nearest to the ideal formed of the hero by the *Cosmopolitan's* staff of editors, a request was formulated and sent to Daniel Frohman asking that his star, were he willing, might be used for the purpose. Mr. Frohman was nothing loath, and, as Mr. Sothern lent his grace of form and face to the ordeal with the greatest affability and courtesy, all went well, and the pictures were taken in Kurtz's studio. Miss Harned, also of Mr. Frohman's company, consented to be impressed into the service and in front of the camera enacted the role of the heroine.

The result of this curious collaboration is satisfactory. "Don Gracias"—the story in question—will certainly have most life-like illustrations. Mr Sothern may look a trifle self-conscious, but Miss Harned will come out wonderfully well.

SMOKE poured into the auditorium of the Harlem Theatre during last Wednesday's matinee, the ever-present fool yelled "fire," and the regular panic followed. Manager Hofele threw open the exits, the curtain was rung down, and the audience happily got out of the theatre without injury. The smoke was due to a defective chimney.

GOSSIP OF THE TOWN.

OUT OF SIGHT will be presented for the first time in Baltimore this week. The company has just completed a tour of the South.

W. H. CROSBY sailed, on Wednesday last, on the *City of New York* to rejoin Osmond Tearle's company in England.

A NUMBER of the members of the company which W. H. Lytell took to Canada for a tour of New Brunswick and Newfoundland have returned to this city. They complain that after spending the bulk of their salaries for costumes they were discharged.

LILLA VANE will return to the stage next Summer, having signed with Charles Frohman for one year.

JOHN C. RICE has engaged Ross and Fenton for his new comedy by Herbert Hall Winslow, entitled A Knotty Affair.

TROJA GRISWOLD, the leading lady of the Uncle Hiram company, has signed with Manager Woodhull for two seasons.

YON YONSON is to have its first production at Pittsburg on Dec. 22. Rehearsals began at the People's Theatre last Monday.

ARIEL BARNEY has joined the executive staff of the Miss McGinty company.

IT is said that M. B. Curtis is shortly to go on the road under his own management, it being his intention to appear in Sam'l of Posen and in a new play.

ONE night last week, when Mrs. Kendal was about to go on the stage, in Philadelphia, her maid handed her a mixture which she is in the habit of taking when she has lost rest. From the taste and the burning sensation in her throat, the actress concluded that something was wrong with the potion, but she continued with her part until a physician arrived. An investigation revealed the fact that Platt's Chlorides had been given her by mistake. Emetics and brandy were promptly administered, and Mrs. Kendal was able to finish the performance. It was two days, however, before she was restored to her usual health.

WILLARD WRIGHT, Tom Harvey, Maud Hunter and Ethel Langdon have been released from the Roberts-Sailer Faust and Marguerite company. The company is now reorganized as follows: J. B. Roberts, Marie Sailer, William R. Hatch, Horace Clinton, John Saunders, J. Hooker Wright, Justin Trevena, J. W. Kingsley, Frank Craig, Harry Pearsol, Nathalie Churchill, Juliet Southern, Marie De James, Mary Weber, Charles F. Weber, W. G. Flock and J. C. Kenny.

LOUISE CROLIUS asks THE MIRROR to say that it was Virginia Marlowe's place that she assumed in Shenandoah, Miss Marlowe having taken the part of Mira Gleason, who was seriously ill.

LAST Monday Kate Pursell began a tour of the Eastern States in The Queen of the Plains, under the management of Dr. Lothrop.

WILLIAM REDMUND and his company have returned from the South, where they made money and gained glory. Their new play, Cuchillo, will be produced in Milwaukee on New Year's Day. New scenery and printing have been provided, besides some novel mechanical effects. The company is to be considerably augmented.

C. B. HAWKINS, who has just returned to this city after a tour of the Pacific coast, with the U. S. Mail company, is considering an offer from a prominent metropolitan manager to star in the comedy of Confusion.

HUGH FAY, the Irish comedian, entered St. Luke's Hospital on Monday, in order to be inoculated with Dr. Koch's lymph for the cure of consumption. Mr. Fay recently left the McKenna's Flirtation company on account of poor health.

WALTER PERKINS has been engaged for The County Fair company, and will join that organization in Buffalo. In the race scene he is to wear the original colors worn by Jockey Murphy, when the latter won the Suburban with Salvator.

EAVES, the costumer, made one hundred and eighty-five of the dresses that are being worn in Margaret Mather's production of Joan of Arc at the Fifth Avenue Theatre.

MRS. JOHN C. RICE (Sally Cohen) presented her husband with a fine twelve-pound baby girl on Thanksgiving night, while she was in Philadelphia.

BERTHE MAY has left New York to go West with a newly organized farce-comedy company. She expects to be back early in March.

MARK PRICE and Charles H. Hicks are to put the comedy-drama of Branded on the road next season.

IT is said that the Strauss orchestra will return to this country in April and make a tour of the Southwest.

FREDERICK WARDE has contracted with Henry Guy Carleton to produce the latter's romantic drama, The Lion's Mouth, in San Francisco, on March 10 next. The piece is in blank verse.

WILLIAM HUMPHREY has been engaged to support Alberta Gallatin during her coming Southern tour in a Shakespearean repertoire.

THE NATURALIST DRAMA.

PARIS, Dec. 1, 1890.

Whatever M. Alexandre Dumas has to say about the theatre is worth considering, so I need offer no apology for sending you the substance of some remarks that the distinguished author has recently made about naturalism on the stage.

You know that the younger literary men who write for the theatre have an idea that the old methods of making plays, with strongly-drawn characters, a well-conceived plot and a moral lesson as a logical deduction of what has been presented are entirely worn out; that what the public needs is a renewal of dramatic art by a complete sweep of the old formulas and conventions and the substitution of a series of picturesque scenes or impressions of real life—as crude as possible.

Nearly all the pieces played at the Théâtre-Libre since its foundation, a few years ago, have been composed according to the new formula, and most of them have proved dismal failures, not only for the reason that the new theory is defective; but because the authors have voluntarily chosen unsavory projects and exaggerated the crudity of the dialogue. The French public is not easily shocked; it admits all sorts of audacity, provided the spice is presented with tact and talent and made interesting; but this is just what the new school has not learned to do.

M. Alexandre Dumas, who was a realist long before the word obtained its present vogue, is not at all opposed to the attempts the young authors are making to find a new path. He believes that dramatic art needs an infusion of young blood, but this can only be done according to the present formula, as the theatre lives on external passions. Characters, he believes, are not modified; it is only the manners that change, or, to be more precise, only their exterior aspect. Properly speaking, it is simply the clothing of ideas that can and ought to be transformed.

When Dumas's play of Monsieur Alphonse was produced at the Gymnase, seventeen years ago, the author was criticised for treating such a bold subject. And yet, he had only worked over Scribe's masterpiece, the Chain, first played in 1841; but he radically modified the subject. The Chain is the story of a heartless man who alienates without any scruple the affections of the wife of a friend that had been as a father to him. After having committed the indelicate act he deserts the woman and marries a pure young girl—a cousin who probably brings him a large dowry or an equivalent. Dumas cannot help remarking that Scribe is, perhaps, the most immoral author who has ever existed. He not only presents us this Emeric Dalbrait as a vile personage, but almost tries to excite our sympathy for him. Is it not terrible, in fact, to be tied to a woman to whom you owe not only years of happiness but your situation and fortune? And no one in the piece appears to notice this monstrous fact that Emeric having obtained all that was possible to obtain from this woman now finds that the tie is a chain. As a conclusion, Scribe breaks the heart of the unhappy woman, and the good young man will continue to pass golden days with his new companion in the calm of a cynical thoughtlessness. All will be for the best in the best of worlds.

But, says Dumas, what happens? Simply, that pieces of this kind, however well they may be constructed, cannot last. They lack the philosophic lesson and the moral basis upon which every work of the mind must rest. There comes a moment when everybody instinctly makes inevitable reflections and throws in the face of the man who has acted like Dalbrait the epithet he merits. This is what Dumas has done in Monsieur Alphonse. He has also done something else: he has rendered to the principal personage its real character and at the end Emeric is treated as he deserves.

The morality of the Chain might have been that, after having saved Madame de Géran, this devoted woman, who had so much suffered, the father of the young lady that Emeric wished to marry, replied to the suitor: "There is the door, leave the house, and never let me see you again. Honest young girls are not made for men of your kind." And this is precisely the conclusion given to Monsieur Alphonse, the principal character of which is, perhaps, in reality, less odious than Scribe's Emeric. Appreciated by every one at his just value, Monsier Alphonse is rejected even by the woman whom he was to marry. This woman has been expressly represented by the author as a person of not over-refined sensibility, and yet she is disgusted by the conduct of her wooer.

But the young authors of the new school cry out that this punishment of crime and recompense of virtue is an old-fashioned theatrical convention. No doubt, replies Dumas, but is not the satisfaction of this desire of justice the real social and philosophical morality? Justice is not only truth, but the ideal.

Now the ideal is what the dramatic writers of the present day reject, and Dumas believes that they are wrong, because every work ought to teach a lesson. The new school denies this necessity, but what does it produce? Tableaux and nothing else. And if these scenes were made with all the talent that a man could command, nothing could remain of them. Take the Chain as an example of a work without a teaching. It is Scribe's masterpiece, and yet it has not survived the wreck of his vast repertory.

Of course, in works of mere fancy we cannot ask for philosophy, but in pictures of real life, in studies of character and human passions, the mind, the intelligence, the heart and the instinct, even, of spectator and author demand it imperiously. All the naturalism in the world will not replace it. A great many of the younger authors do not admit this truth, and show nothing but vicious characters in their pieces. There are, however, some good people in the world. This is what the spectators say, and what the authors themselves would say, if they were in front of the curtain. And if a dramatist does not put a single sympathetic character into his piece, how can he expect the public to take an unmingled enjoyment in listening to the work?

Moreover, is it possible that anything will remain of such a composition? Is it to the love of the good and beautiful and the need of an ideal which is innate in the heart of man, that we may attribute the widespread taste for music? Certainly, the ideal in music is vague and undefined, affecting, perhaps, a different appearance according to the individual—but at all events it exists.

As for the coarse and brutal language, which seems to constitute a method among the new school, Dumas does not see in its use the development of an improved dramatic art. There is nothing new under the sun, and everything that is done to-day has been done before. Dumas himself was accused of being too bold when he wrote Monsieur Alphonse, and he had merely rearranged one of Scribe's pieces. Besides, the plays of the eighteenth century were full of Alphonses. It is not because his name has been changed that it is a more daring undertaking to put him on the stage. Naturalism ought to consist in the sincerity of the study, and not in the mere word.

Dumas's conclusion of all this is that the thing for an author to do who wishes to have his work remain after him is to make it good and beautiful. Whatever may be the methods or formula employed the end can only be attained by making every play teach a philosophical or social lesson. This is a truth not only in dramatic art but in all the arts.

STRADONITZ.

THE ENGLISH THEATRICAL WORLD

LONDON, Dec. 7, 1890.

The newspapers, especially those in the provinces, teem with notices of Willard's great success in New York. He seems to have become a great popular favorite, and the English seem proud of and, indeed, affectionate toward him. One paper says, "If New York admires his Middleman it will render him greater praise for his Judah."

After he left the Shaftesbury Theatre it fell into ill luck for a while, but now The Pharisee is pulling the treasury together.

Wyndham's offering of London Assurance to the manes of Boucicault has had a mixed success. He presents it in the dress of 1840, bell hats for gentlemen, leg of mutton sleeves for ladies and castellated coiffures. But the actresses drew the line at the bandeaux of the period, and flat mutiny ensued. In vain did King Charles aver that Queen Victoria then sported them upon her royal temples and cheek-bones; the archaic bandeaux were abolished.

Wyndham could not make a bad Dazzle if he set out to do so, but he made the chap of Assurance too restless. The hits of the piece were made by Mary Moore as Grace—"grace was in all her steps"—Giddens as Dolly, and Cyril Maude—husband of Winifred Emery—as Cool. He raised the valet into a character. Dolly is not a tall man, while Mrs. Bernard Beere, who was Lady Gay, is Amazonian, and the couple used the disparity of size to good advantage. Mrs. Beere had been playing Mrs. Sternhold for some time, and that lady's tone rather weighted the vivacity of the lady whom Boucicault makes describe a steeple-chase when she is supposed to be describing a hunt.

Mr. and Mrs Kendal are the London traditions for Dazzle and Lady Gay. So was Chippendale for Sir Harcourt. He had first played it in New York forty-five years ago.

Americans are apt to think Mark Meddle is a caricature. No such thing. English solicitordom abounds in Mark Meddles, and more especially in rural spots.

Aubrey Boucicault—who is the counterpart of his father in size and looks—is understood to be writing a comedy in which he and his mother will appear on her return. Both he and "Dot" seem to have inherited the skill of their father's carpentry.

Barrett's new theatre is a model one for tasteful decoration, acoustics, comfortable seats, range of vision and stage improvements. Barrett says: "I have taken a modest part. The fact is I am only a walking gentleman and I have given the 'fat' to others of my company."

Barrett has profited by his observations of the new and the inventive in stage management that he saw in the States.

As the pedestrian in Piccadilly passes Prince's Hall—a "Cave of Harmony" for warblers, pianists and violinists—he is startled by seeing on an outer door a placard reading, "Mr. William Shakespeare will sing at the evening concert." Rare Ben Jonson may be among the audience. He keeps a public house in Shoreditch.

Clement Scott is now a widower. His deceased wife has been a victim of cancer for many years. She was a sister of Du Maurier, the artist of *Punch*.

The dramatic papers here have a rumor that "our Mary" is to return to the stage because of financial difficulties on the part of her liege lord and his father. The *mot* is that the latter played Our Flats too long.

O. H.

ICE AND MUSIC IN SAXONY.

LEIPZIG, Dec. 1, 1890.

Week after week of dismal, drizzling rain and almost unvarying fog has made matters exceedingly miserable in Leipzig. The great desire seemed to be to stop at home and hug the rather uncertain comforts of a German *pension*. Suddenly we have been plunged deep into snow and ice, and Winter has evidently begun in earnest.

If you are of a wandering temperament, and, in a fit of curiosity, follow the crowds in the streets, you will find them all drifting in one direction. The river is the goal, and skating the object. The sport is so popular in Germany as to be almost national. When there is ice the theatres must suffer, if they can ever be said to suffer here. The Muses are neglected for King Carnival.

Fortunately for the benighted creatures who fail to see the delirious joy in skating, the managers of other amusements do not neglect their obvious duties. One week is much the same as another.

The Nibelungen Ring has been finished, and we regret that there are but four plays in the sublime work. Siegfried was given on the 18th, with all the glory of its sombreness, and from the first *pianissimo* roll on the tympani in the Vorspiel to the last impassioned notes in the duet between the hero and the Valkyrie, which finishes the third day in the Trilogy, the performance can be said to have been almost perfect.

Hübner was wonderfully easy in the title-rôle, and Perron shone resplendent as the Wanderer. It is almost unnecessary to say how Moran-Olden acted and sang. In the estimation of your correspondent it would be impossible to get a more perfect Brünnhilde. We regret that she has so little to do in Siegfried. The scenery was mostly new, and all excellent. The steam-curtain is employed with striking effect in the third act.

Two nights later, Die Götterdämmerung was given. One approaches the subject of the Trilogy with a sort of nervously apprehensive fear that it will be impossible to do it justice. How can an adequate description be given which will convey to each reader the proper idea of the wonderful working out of the motives, around which the entire structure is built? Those who have heard the work, and understood what they listened to, do not need this description. Those who have not heard would not understand, and, unfortunately, ignorant prejudice is strong to-day.

Herr Schott was the Siegfried, and he did his best with the part. Perron was an ideal Gunther, and Mittelkopf made Hagen sufficiently odious.

I have said all that is possible to say of Moran-Olden's Brünnhilde. In Götterdämmerung the whole opera rests on her shoulders, and she bore herself splendidly through the task. At the conclusion of the first act she was called seven times, and Conductor Pauer was obliged also to respond.

The fascinating wavy song of the Rhine-daughter was beautifully rendered by Frl. Duncan-Chambers; and Frls. Handel and Pewny. Too much cannot be said in praise of our splendid orchestra and its conductor, Herr Pauer is much respected here.

The following night, the 24th, Die Beiden Schützen was given, followed by Meisner Porzellan. It was a smooth performance, in general. On the 25th, Zopf und Schwert.

On the 26th we were again treated to a guest-play. Frl. Mohor did Fidelio. She comes from the Court Theatre at Mannheim, is rather eccentric, and does not call for much enthusiasm. Perhaps she might have appeared more favorably in something else, but your correspondent is inclined to sympathize with anyone who is called upon to do Fidelio. He must acknowledge to a failure to see the beauties of the work.

Frl. Mohor was to have done Isolde on the 29th, but for some unaccountable reason she did not appear at all, and Der Freischütz was substituted. It is the third time within a month that Tristan and Isolde has been announced and postponed. It is to be hoped that the next announcement will carry.

At the Old Theatre Mamselle Nitouche has been scoring heavily. It is given two or three times each week. On the 2nd Die Hochzeit von Valeni was done, with Herren Kranse, Hartmann and Borcherdt and Frl. Truhn in the cast. On the 24th Schiller und Lotte; 25th, Mamselle Nitouche; 26th, Wilhelm Tell; 28th, Waffenschmied, followed by Puppenfee. You have seen the latter in New York. On the 29th The Mikado was done. It will be easy to imagine the Gilbertian wit translated into German.

At the Carola Theatre Der Waffenschmied was done on the 23d, with Knüpfer, Voigt, Marion and Frl. Mark in the principal parts. Lortzing is a favorite here, and anything of his is sure of a warm welcome.

The eighth concert at the Gewandhaus took place on the 27th, before the usual packed house. Frl. Moran-Olden and Herr Alwin Schröder were the soloists. Moran-Olden sang a cavatina from Norma, and three short songs. Schröder did a concerto for 'cello, by Saint-Saëns. The orchestra did the Schumann Symphonic No. 3.

The Liszt Verein gave their second concert on the 22d. The programme was long and interesting. Much amusement was caused by the gymnastics of Herr Moritz Rosenthal, pianist at the Court of Vienna. His execution is undoubtedly marvelous but his personal mannerisms are barbarous. The writer was in constant fear that he would dislocate some portion of his anatomy.

The Press Club had a magnificent affair at the Albert Hall, in Crystal Palace, on the evening of the 20th. The orchestra of the One Hundred and Sixth Regiment rendered several selections, and Frls. Malten, Mark, Robinson, Frau Krebs and Herr Birrenkoven were the soloists. The immense place was thronged with an enthusiastic audience, and the evening was a great success.

Some foreign correspondent of THE MIRROR recently led that usually correct journal to state that at a recent performance of Mignon, given, I believe somewhere in Germany, the composer, Massenet, was present. Shades of Ambroise Thomas! How long has Massenet been credited with the authorship of Mignon?

ARTHUR C. PELL.

MR. WILSON AND L'ETOILE.

M. de Soult-Baride sends us a communication from Lexington, Mo., declaring that he is authorized by Emmanuel Chabrier "to deny emphatically the statement generally current that Francis Wilson had obtained the *maestro's* permission to produce his opera, L'Etoile, under any form or title." As proof of his authority M. de Soult-Baride appends the following letter:

PARIS, Nov. 25, 1890.

My Dear Colleague. . . . I have never seen or known—neither have I the least desire to know the—called Francis Wilson. . . . but my publishers remember now that Wilson indeed came to speak to them about L'Etoile. "his, of course, did not amount to anything, as they were very much displeased with this comedian. They have not even whispered a word of this incident to me. Neither my publishers nor I have transacted any business with that "Monsieur." . . . If you have any means to protest against these musical clowneries, I beg you to do so.

(Signed) EMMANUEL CHABRIER.

We shall not stop laughing at Mr. Wilson's drolleries, all the same.

PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, November 17-22, 1890, and recorded exclusively by The Dramatic Mirror.

Nov. 17.

DOG FOR BUNCE. A play. By Leonard J. Tynan.

THE NATIONAL FLOWER. Operetta in three acts. Words and music by Mrs. Allyn Adams.

Nov. 18.

THE RAZZBERRY. A musical satirical comedy, in three acts. By Edward Hope.

DELAYED. A musical comedy in two acts. By J. Warren Hartley.

Nov. 20.

THE DEVOTED FRIENDS; OR, ARBOR DAY. A melodrama in four acts and seven scenes. By William Desmond O'Brien.

CONNEMARA; OR, IRELAND AS IT IS. A melodrama in five acts and nine scenes. By William Desmond O'Brien.

RASSELAS PRINCE OF ABYSSINIA. An original, spectacular, musical and farcical extravaganza. Giselle C. D'Unger, proprietor.

THE MAID OF CLUES; OR, A MODERN ECSTACY. A social drama in three acts. By Francis Newton Thorpe.

Nov. 21.

DEADHEAD. By Robert H. Oliger.

THE OPIUM EATER. A new and original drama in three acts. By Charles E. Butler.

INCOG. A farcical comedy in three acts. By Mrs. Romualdo Pacheco.

IRELAND; OR, THE VOICE OF THE PEOPLE. A drama of real life, in four acts. By Mrs. Romualdo Pacheco.

THE LITTLE COUNTESS. A comedy-drama in four acts. By John A. Harrington (John Carboy). Sylvester F. Wilson, proprietor.

Nov. 22.

COLUMBUS. A drama in five acts. By Harry C. Fulton.

THE GENEALOGIST. A comedy in three acts. By David S. Foster.

A CANADIAN LIE. By Edward Marshall.

BARRY JOHNSON has been retained to go with The Inspector on the road.

NERO'S LAST GASP.

Since THE MIRROR'S early forms went to press the inevitable has happened, and Locke and Davis' Nero has gone to pieces.

It was advertised as late as Monday morning to open at the Broadway Theatre, but at eight o'clock in the evening, when the people began to arrive, the theatre was dark, and a notice informed the public that no performance would take place.

The reason for this was simple. Locke and Davis were $3,000 in E. G. Gilmore's debt, and Mr. Gilmore refused to let the Nero scenery leave Niblo's. It had been hoped by the management of the Broadway that W. A. Brady would go to the rescue of Locke and Davis, but Mr. Brady discovered at the eleventh hour that there were three mortgages already on the play, and he refused to buy. He is said, however, to have secured the lions, which he will use in one of his many attractions.

The Broadway will remain closed this week, the Duff Opera company opening there next Monday.

Meantime the members of the Nero company are whistling for arrears of salary. Carrie Turner, Wilton Lackaye and Alice Fischer have a claim of two weeks and a half each, and the chorus girls, who were engaged at $20 a week, have received only $10 in three weeks.

The latest rumor about Nero is that Oscar Hammerstein thinks of taking it in hand.

FRANK DANIELS, although not putting a girdle around the earth by way of globe-trotting, finds the United Sates good enough for him, and, from all accounts, is making a great deal of money this season. His Pacific tour has been remarkably successful. At Omaha he played to the largest business ever known at Boyd's Opera House, and at Salt Lake he carried away the banner at the old Salt Lake Theatre. His first week at the California Theatre, San Francisco, was enormous. He broke all records at that house previously held by Russell's City Directory, at prices ranging from $1 down. The few changes that Mr. Daniels has made in Little Puck appear to have imbued it with a new and stronger life and his prospects and the play's will no doubt be good for many years to come. It is reported that the business of this comedian for this season is twenty per cent. larger than ever before.

FRANK G. COTTER retired from the Margaret Mather management on Monday.

THERE is a wonderful doll show in progress this week in the *Judge* Building. It is for the benefit of the poor of New York, and several thousands of dazzlingly beautiful dolls are entered in competition for the prizes. The affair is under the direction of the indefatigable A. B. de Frece, while the patronesses and judges include Mrs. Harrison, Mrs. Morton, Mrs. George Gould, Mrs. Depew, Mrs. A. M. Palmer, and many other prominent women.

HARRIET FORD has resigned from The Clemenceau Case company.

MATTERS OF FACT.

Agnes Rosselle, late leading lady of the Lytell stock company at Halifax, N. S., is now at liberty. She can be addressed at Simmonds and Brown.

Carpenter and Harrison have leased the Oswego Opera House at Oswego, Kans., for a long term. They will only play four attractions each month and are willing to rent or share.

Harry Pepper's idea of furnishing a complete evening's entertainment to clubs, lodges, societies etc., is a great boon to the amusement committees. Mr. Pepper assumes all responsibility and takes personal charge of entertainment, relieving committees of all anxiety. It is a good scheme and will be appreciated.

Rosa Rand prepares ladies and gentlemen for the stage platform, or for entertainments in the home circle, and coaches amateurs. Miss Rand's address is 221 West Thirty-eighth street, this city.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Amber, Mabel
Aldrich, Louis
Aveling, Henry
Beach, B.
Blakemore, H.
Bernstein, Mrs. Jeff.
Bonner, Marjorie
Backus, F. Fred.
Brown, Chas. E. (pkg)
Burrill, T. F.
Butler, Alice C.
Bryan, T. O.
Bailenhop, Emma
Blaisdell, Wm.
Belmont, May
Baldwin Theatre co. (Mgr.)
Booth, Edwin
Butler, Emma C.
Covington, DeCar
Connors, Frank
Collins, Myra
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Cassidy, C. H.
Cherie, Adelaide
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Cross, E. J.
Collins, George
Crasie, Edith
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Durham, J.
Dauvray, Helen
Dolman, Robert
Donaldson, Mr.
Davis, Frank
Davenport, Dollie,
Dillon, Clem
Davenport, Fanny
Edwards, Julian
Ettinger, Lee
Earle, Arthur
Edison, Robt.
Elsler, W. C.
Eyre, Sophie
Ellis, C. E.
Ernst, Wm.
Eleron, Wm.
Forman & Morton
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Floyd, George
Farrance, Miss L.
Fort, Grace
Ferguson and Mack
Gollan, Campbell
Gallatin, Alberta
Greenwood, Marie
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Hamilton, Florence
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Hunt, Nellie
Hawkins, C. B.
Harries, Evan W.
Hall, Carrie J.
Hopper de Wolf
Ingram, Beatrice
Irwin, Edwin
Joel, Alfred
June, George W.
Janauschek, Wmz.
Juch Opera Co. (Mgr.)
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Johnston, Sallie
Jarbeau, Vernona
King, Wm. T. H.
Kent, Charles
Kemble, Frankie
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Livingston, Alice K.
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Laurent, Mrs. H.
Lindall, Mamie
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Mitchell, C. M.
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Massini, Mr.
Mason, Louis
Myatt, Florence
Means, Pearl
Montague, Alice
Norman, Miss B.
Noah, Rachel
Ogden, Josh
Penfield, Mary
Perreault, Alida
Peyser, David
Plunkitt, Percy
Palmoni, Criptie
Perry, Frederick
Rice, F. E.
Reeves, Harry
Ruthic, Oscar J.
"R. T. S."
Robinson, Ida
Rinehart, Arthur
Russell, Adelaide
Royston, Willie
Rue, Ed.
Serrano, Thos. K.
Shackford, Chas.
Schenk, Grace
St. John, Grace
Scott, John Philip
Slee, J. G.
Sambrook, James
Stephens, Walter
Sage, Percy
Sullivan, Mark
Sheldon, Will
Smith, Arden
Sturgeon, John
Senac, Julie
Sprague, Geo. R.
Schiller, Mrs. Geo.
Shepard, Bart.
Spencer, Alex.
Thomas, W. H.
Truss, B. W.
Tittell, Charlotte
Tannehill, Jr., Frank
Tenney, Ernest E.
Underwood, A. R.
Vokes, Miss T.
Vreeland, E. W.
Werner and De Rand
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The Boomer, a new farce-comedy, was given its initial production here to-night to an audience that packed the Opera House. The play was an instantaneous go, Dan Packard, the star, being recalled again and again. The Boomer was started under the most favorable auspices. The company is strong throughout, and the play is bound to make a success.

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IN OTHER CITIES.

ST. LOUIS.

Henry E. Dixey presented The Seven Ages for the first time in St. Louis at the Grand Opera House week of 7-13 to good business. Carrie Perkins, as Avonir, delivered her lines in an unusually taking manner. Russell's City Directory co. 14-20.

A Midnight Bell also did a good business at the Olympic Theatre week of 7-13. Carleton's Opera co. 14-20.

Donnelly and Girard in Natural Gas played to big houses at Pope's Theatre week of 7-13. Ole Olson 14-20.

The Clemenceau Case played to big business at Havlin's Theatre week of 7-13. So much had been said about it that there was much curiosity to see it. The play was not so shocking after all, although it was thoroughly French and decidedly unhealthy in tone. The co. acting it was for the most part satisfactory. Under the Gaslight week of 14-20.

Elliott's Voyagers occupied the Standard Theatre week of 7-13. It is a strong vaudeville co., and some of the attractions were particularly entertaining and creditable. Daniel Boone 14-20.

The Amberg German Opera co. played its second week's engagement at Exposition Music Hall, and continued its success of the previous week.

Richard Stahl, musical director of the Natural Gas co., is composing a new comic opera for Francis Wilson, to be produced next season.

Mark Sullivan has left the Natural Gas co., and has joined The Fakir co. Mr. Midgeley ably fills his place.

Phil. Branson is in town, the co. he has been with, Mestayer and Vaughn's, having closed its season.

Frank S. Cameron, of St. Louis, returned after having assumed the management of the Lizzie Evans co. during the past two months, while Charles E. Callahan was engaged in writing My Maryland, his star's new play. Mr. Cameron was cane in Frankfort, Ky., Dec. 4 in the presence of a fashionable audience. It is gold headed and appropriately engraved. He says such canings are agreeable even in "Canetuck." The presentation speech for the co. was made by Paul R. Evarton, the leading heavy man.

A new arrangement has been made between John Havlin and Ollie Hagan. Instead of selling out entirely to Mr. Havlin, Mr. Hagan only sold out his interest in the Chicago and Cincinnati theatres and Havlin's here, but retains a half interest, as formerly, in Pope's Theatre, which probably next year will be turned into a higher priced theatre than it is now. The consideration was $20,000, cash, and the papers were signed 6, when Mr. Havlin was in the city.

Mr. Noxon, of the firm of Noxon and Toomey, scenic artists, returned from Lebanon Springs a few days ago, after a rest of several weeks. This was the first vacation Mr. Noxon had in forty years.

Mr. Hunter is in town, telling us who Ole Olsen is.

George Murphy joins the Natural Gas co. here to take Mr. Midgeley's place.

CINCINNATI.

W. J. Scanlan has been recognized as a standard attraction at the Grand for several seasons and his engagement during week of 8-13 was signally successful. Myles Aroon, the bill of the week, showed Scanlan at his best and his support at the hands of Mattie Ferguson was excellent. Lotta during week of 15-20.

At Heuck's The Prince and Pauper, with Elsie Leslie in the dual role, proved a decidedly attractive card week of 7-13. The play in itself is interesting and with superb staging and in the hands of the precocious little artiste and a capable co., headed by Arthur Elliott, was accorded a deservedly enthusiastic reception. The Bottom of the Sea comb. week of 14-20.

Dan Sully in The Millionaire was well received at the Pike week of 8-13. Phil. McFarland's portrayal of Hans, the German butler, Louise A. Sully's Mrs. Van Buren, and Little Allie's Flossie Van Buren were the features of the performance, and Manager Ballenberg looked after the mounting of the play in satisfactory style. No dramatic attraction booked for week of 15-20. The U. S. Mail 22-27.

The Fat Men's Club, with J. C. Stewart in the leading role, closed a successful week's stay 13 at Havlin's. John E. Drew, Edward Kendall, Ruby Marion, Maud Beverly and Daisy Ramsden Warner in their respective roles were notably good. Master and Man week of 14-20.

During week ending 13 the Wilbur Opera co. presented at Harris' a repertoire including Nanon and Chimes of Normandy. Susie Kirwin's interpretation of the title role in the first mentioned opera was notably clever, and her efforts were ably seconded by May Baker as Nanon, Conley as D'Aubigne and Kohnle as DeMarsillac. The Wilbur co. will close its ten weeks' stay at this house 20. The Nelson comb. 21-27.

Sam Devere's Specialty co., which constituted the attraction at People's week of 7-13, scored a veritable success during its engagement. The leading features of the programme were the Garnellas, Sam Devere's banjo act, Capitola Forrest and the Wood Family in a musical act. The Vaidis Sisters' Novelty co. week of 14-20.

Manager Lou Ballenberg has changed the name of his Sunday "Pops" to the Cincinnati Orchestral Concerts. Dora Wiley, whose singing scored so decidedly a hit at the concert 7, has been secured by Manager Ballenberg for the Sunday concert 15. The attendance has been steadily improving during the past three weeks.

No permanent successor to either Adam Weber, of Heuck's, or Herman Leopoldt, at People's, has as yet been appointed to look after the orchestra at either of the trans-Rhinish amusement resorts.

Annie Suits, who is now singing at Peter's Music Hall, has been secured for Koster and Bial's in New York for a date in January.

T. E. Mithoff, formerly treasurer of Heuck's, who is now a resident of Denver, Col., was in the city.

Dan Sully was sued 7 on a printing bill of $406.75 by the MacBrair Lithographing co., of this city.

Gil Robinson will sojourn in the South during the Winter.

Manager John Havlin returned from Chicago, after witnessing the opening of A Pair of Jacks in that city, and expresses himself as entirely satisfied with both play and co.

DETROIT.

The Crystal Slipper was presented at the Detroit Opera House week of 1-6. This is the second or third production of this spectacle here, and the verdict was that it was better than ever. The part of Cinderella, formerly played by Marguerite Fish, was taken by Ida Mulle, who improved upon the original, especially in the singing. Louise Montague was cast for the Princess, the part originally played by Catherine Howe, but owing to illness was obliged to retire from the cast after the first night. Eddy Foy, who has the chief comedy part, was also ill the earlier part of the week, but his place was very acceptably filled by Joseph M. Dorey. The speaking parts were in very capable hands. In short, it was a perfect performance of its kind, and did an enormous business. James O'Neill in Dead Heart 8-13. In the scene where the mob storm the Bastile, they worked up the audience to great enthusiasm. The Sea King 15-20.

The Vaidis' Sisters Novelty co. was the attraction at the Lyceum Theatre week of 1-6. The most prominent features of the show, outside of the act of the Vaidis Sisters themselves, were the "Musical Blacks" with Drummond and Stahley, and the head balancing of the Bratz Brothers. Every part of the performance was good, but the above are especially praiseworthy. Ferguson and Mack opened the week of 8-13 in McCarthy's Mishaps. The efforts of Barney Ferguson and Lizzie Daley met with unqualified approval, and little Vinnie Daley proved an extraordinary dancer for a child. Thatcher's Minstrels 11-13.

Gray and Stevens' co. presented The Old Oaken Bucket at Whitney's Opera House week of 1-6. Minnie Oscar Gray, the star, won the approval of all, and she was ably assisted by other members of the co. and the star dogs, which, as usual, were a prominent feature of the performance. J. J. Sullivan in his new play Blackthorn 8-13. The opening performance was well attended, and the piece gave excellent satisfaction. It is full of music throughout, and proved very diverting.

At the Detroit Rink The Kirmess, given by local talent in benefit of the Women's Exchange, drew an audience of over two thousand people on the opening night 8. It will run the entire week 8-13. Over 350 ladies, gentlemen and children of this city participate in it, and it will be a strong counter-attraction to the theatres.

Ben Tuthill, now connected with Richard Mansfield's co., visited the city the past week, when his wife, Ida Mulle, was acting Cinderella. Mr. Tuthill is quite well-known here, having been in business in Saginaw some years ago, and more recently manager of the Minneapolis Base Ball Club. Mrs. Tuthill (Miss Mulle) is said to have stated that she is about to retire from the stage.

Shaw and Delano and Ferguson and Mack will give two performances 8 and 9 for the benefit of the widows and orphans of the two firemen who were recently killed in the Scotten fire. The house is bound to be filled at each performance, as a great number of tickets have been sold, most taken by business houses of this city.

BOSTON.

With the exception of the Boston, where The Soudan is still drawing crowds, there was a change on Monday night at any of the city houses.

At the Tremont Rosina Vokes has been followed by Stuart Robson in The Henrietta.

The old comedies have been shelved at the Museum, and Rosedale is down for a short run.

J. K. Emmett closed a very satisfactory week at the Hollis Street, Saturday night, and Mrs. Leslie Carter is now the attraction.

Hanlon's great spectacle, Superba, is at the Globe, to run through the holidays.

The reproduction at the Park Theatre of The Clemenceau Case, with all the Clemenceau taken out of it, is a risky experiment at best. It is now stated that the play has been washed, bleached and fumigated; that the dramatist has made another version in which he has kept close to the original story. If he has done so, it will be just as objectionable as it was before, for aside from the dialogue the whole *motif* is vile.

J. S. Murphy did a good business in Inshavogue at the Grand Opera House last week, and this week Hoyt's Bunch of Keys is nightly filling the house.

Hyde's Specialty co. is at the Howard.

A holiday revival of Little Em'ly is talked of at the Museum.

A reconstructed version of The Crystal Slipper follows The Soudan at the Boston in January. The great feature of next season at this house will be a magnificent production of The Old Homestead.

Nellie McHenry is announced at the Grand Opera House in Chain Lightning.

The famous troupe of acrobats, the Leopolds, open at the Hollis Street Theatre at the beginning of next season, Sept. 24, 1892, under the management of Rich and Harris.

NEW ORLEANS.

The Old Homestead opened a two weeks' engagement at the Academy of Music and is doing a land-office business. The Little Tycoon will be the attraction Christmas week.

At the Grand Opera House The Spider and Fly did a good week's business, and Manager Greenwall is very well pleased with the results. Fantasma next.

At the St. Charles Lost in New York is doing only a light business. This play has been to New Orleans for three consecutive seasons. Lilly Clay week of 14-20.

At the Avenue The Hidden Hand is being well received by the up-town theatregoers.

R. W. McFarland, the treasurer of The Old Homestead co., deserves praise for the manner in which he fills his post at the door of the Academy, and he has made many friends in this city.

LOUISVILLE.

Nat Goodwin drew largely at Macauley's during the week ending 6, and the audiences were thoroughly pleased with the performances of The Nominee and A Gold Mine. Paul Arthur, R. G. Wilson and Mabel Amber did excellent work, and the rest of the co. is good. The Boston Ideals opened in Fanvette 8.

James Reilly in The Broom-Maker did a fair business at the Masonic. A number of songs were introduced with pleasing effect, and the efforts of the child artists were better than the average. Effie Ellsler week of 8-13.

The Fakir at Harris', with John Bunny, Alf. Wheelan, Alice Harrison and a number of other well-known fun-makers made things lively for a week. P. F. Baker in The Emigrant 8-13.

At the New Buck May Howard's Big Burlesque co. gave a fine show to the capacity of the house at every performance. Harry Morris, Alice Evans, Lizzie Raymond and Julia Kelly are the bright particular stars of the organization. Bryant and Saville's co. 8-13.

Matt Leland, formerly manager of Harris' Theatre here, is now manager of The Broom Maker. His efforts as an orator, in announcing the election returns, called forth much applause.

Clarence Pelot has returned from his season with Forepaugh's Circus, and is now connected with the Masonic.

The orchestra was placed on the stage during the Goodwin engagement at Macauley's, and its space was filled with the overflow which the usual seating capacity of the house could not accommodate.

John H. Van Arsdale, well and favorably known in this community through his connection with leading church choirs, will receive a benefit shortly at Macauley's. He will then take a course of study in New York with the view of adopting an operatic career. He has a fine tenor voice, and his friends predict a future for him.

Joseph Wheelock, Jr., is with the Effie Ellsler co., playing a small part. The elder Wheelock is a great favorite in this city.

The Lodge of Elks of this city held a lodge of sorrow on Sunday, 7. The occasion was marked by impressive ceremonies, during which the memories of departed members were appropriately observed.

Laura Bellini is here, awaiting the arrival of the Boston Ideals. She will appear with that co. during its engagement here.

BALTIMORE.

The largest business of the season at Ford's Grand Opera House was done by E. H. Sothern in his new drama, The Maister o' Woodbarrow, week of 8-13. Mr. Sothern captured his large audience by his masterly acting and quaint dialect. The co. was excellent and the stage settings most complete and elaborate. Owen Fawcett, an old favorite, and Rowland Buckstone, were especially well received.

Robert Mantell in Monbars at Harris' Academy of Music to good business week ending 13. Supporting company good, and business satisfactory. Out of Sight 15-20.

The Lilliputians opened at Albaugh's Lyceum Theatre 9, and played to fair audiences during the week. House dark 13-20. Cora Tanner 22-27.

One of the Bravest did a large business at the Holliday Street Theatre week of 8-13. Webber's Uncle Tom's Cabin week of 15-20.

Kernell's Vaudevilles drew large houses at Kernan's Monumental Theatre week of 8-13. Harry Williams' co. week of 15-20.

Ten Nights in a Barroom had good houses at Forepaugh's Temple Theatre week of 8-13. Mattie Goodrich in Grizzly Adams 15-20.

Rip Van Winkle did a fair business at the Front Street Theatre week of 8-13.

KANSAS CITY.

The Hanlon-Volter-Martinetti co. did a big business at the Gillis week of 7-13. The different specialty acts were vigorously applauded, and the thrilling leaps of the Hanlons made the audiences hold their breath. The co. is, without doubt, the best specialty one seen here. Lights and Shadows 15-20.

Through curiosity more than anything else, fair-sized audiences witnessed The Clemenceau Case at Warder Grand week of 7-13. While the seekers after the morbid were disappointed, the lovers of a strong play did not find what they sought, as the piece did not meet the requirements of either class. J. M. Hill has a strong co. presenting the play, though Estelle Clayton's impersonation of Lea is subject to criticism. Adele Pavn week of 15-20.

The Ninth Street could not accommodate all who wanted to see The Hustler week of 7-13. While the play is loosely constructed, the people keep up the interest by their very clever specialty work, and the performance goes with a vim suggestive of its name. Rice's World's Fair week of 14-20.

The Fugitive at the Midland pleased good-sized houses week of 8-13. All-American Vaudeville co. week of 14-20.

The Coates was given up to local entertainments last week. McCaull Opera co. 15-20.

Alfred Henriques, recently connected with Down Lots co., will go out in advance of The Fugitive.

James V. Cook, the advance agent of McCaull Opera co., is here looking after his co.'s engagement week of 15-20.

PHILADELPHIA.

The Kendals were welcomed at the Broad Street Theatre in The Squire by a fashionable audience that filled the house. Business was large during the week. Same co. 15-20.

Agnes Huntington made her first appearance in the title role of Paul Jones in this city at the Chestnut Street Opera House 8, and scored a decided success. The chorus was large and tuneful, and the scenery picturesque. Business good. Same co. 15-20.

At the Arch Street Theatre Mr. Jefferson, Mr. Florence, Miss Drew and a corps of able assistants presented Sheridan's comedy The Rivals 8 to a good house. It is a delightful performance in every way and draws large and intelligent audiences. A Parlor Match 15-20.

Marie Wainwright, supported by an excellent co., returned to the Park Theatre 8 with her splendidly mounted production of Twelfth Night. The house was unusually large and appreciative. Annie Pixley in Kate 15-20.

At the Grand Opera House Robert Downing appeared 8 as Damon in Damon and Pythias to a large audience. Mr. Downing is supported by a good co., and the play was effectively staged. The White Pilgrim, a play new to this city, was presented at the matinee 10. Business fair. Kate Claxton 15-20.

Millocker's Poor Jonathan entered upon its second week 8 at the Chestnut Street Theatre before a good-sized audience. The Casino co. is seen to much better advantage in this production than they were in The Grand Duchess. Business fair. Same co. 15-20.

At the Walnut Miss McGinty, brightened up with new music and specialties, entered upon its second week with undiminished popularity. Business large. Same co. 15-20.

At the People's Theatre, there was a big crowd, and in certain parts of the house a noisy one, to witness the first production in this city of The Clemenceau Case 8. The sensational display that opens the third act was toned down, and the costume which first made Sybil Johnstone famous, has been considerably modified. The piece is well staged, and the co. capable. Business large. Lizzie Evans in Fogg's Ferry 15-20.

Called Back opened at Forepaugh's Theatre 8, and has filled the house at every performance. Manager Forepaugh gave the piece new and beautiful scenery. The Clemenceau Case 15-20.

At the National Theatre, Katanka entered upon its second and last week 8, and is doing a good business. J. J. Dowling and Sadie Hasson 15-20.

Frank I. Frayne appeared at the Lyceum 8 in a reconstructed and improved version of Kentucky Bill. Frayne has many admirers here, and draws full houses. City Club and Burlesque co. 15-20.

At the Kensington Theatre The Parisian Folly and Burlesque co. opened to a good house 8. Business fair for the week. Time Will Tell 15-20.

A Legal Wrong or Lost in the Tropics did fairly well at the South Street Theatre week of 8-13. Myrtle Ferns 15-20.

Whallen and Martin's Specialty co. drew a large audience to the Central Theatre 8, and did a good business during the week.

The Continental Theatre reopens as Amberg's Continental Theatre 15, when The Muenchners co. of German players will begin an engagement. The first production will be Crucifix Carver of Ammergau.

PITTSBURG.

At the Duquesne Theatre the Bostonians gave Robin Hood. The music is tuneful and catchy and is placed in thoroughly competent hands. The old-time favorites, Karl, McDonald, Stone, et. al., were warmly welcomed, while Jessie Bartlett Davis made the hit of the evening. Rosina Vokes 15-20.

Cleveland's Minstrels did a good business at the Grand Opera House. The Charity Ball 15-20.

The Bijou Theatre is doing the usual land-office business that Lotta always does here. She presented her new play, Ina. Shenandoah 15-20.

Peck's Bad Boy drew large houses at Harris' Family Theatre week of 8-13. Gray and Stevens 15-20.

Reilly and Wood's co. did a good business at the Academy of Music.

The Juch Opera co.'s receipts were attached last week by Attorney I. A. Egan, of New York, for show printing, but there was quite a sufficiency to liquidate the bill.

CLEVELAND.

Mr. Barnes of New York opened a week's engagement at the Lyceum 8, and did good business all the week. The cast is the same as that of the co. here last year, with the exception of Mr. Barnes, now played by James Neill, who was with The Senator last season. Mr. Neill gives a fine impersonation of the role. Emily Warner acceptably enacted the role of Miss Pugh, who was detained in Chicago by illness.

George Thatcher's Minstrels drew largely at the Opera House 8-10. McKee Rankin in The Canuck 11-13.

The Wife played a week at Jacobs' to crowded houses every night. Mr. Jacobs made especial efforts to have this co. play at his house and was well rewarded, as shown by the manner in which the audiences appreciated the drama. The cast is first-class. Percy Dietricks, known as Percy West, a Cleveland boy, takes a leading part. Harry Kernell 15-20.

Nelson's World of Novelties at the Star 8-13 to good business all the week. The Blue and the Gray 15-20.

BROOKLYN.

All the Comforts of Home were enjoyed at the Park Theatre week of 8-13. Henry Miller, Charles Dickson, Kate Denin Wilson, Bijou Heron and the rest of the co. sustained the fun making from start to finish. There was a large advance sale for Francis Wilson's engagement 15-20. Nat Goodwin in A Gold Mine will be at this house Christmas week, and Annie Pixley will appear in her bright play No. 22, Second Floor, week of 21. There will be one matinee, Saturday, during Francis Wilson's engagement.

Charles Erin Verner in Shamus O'Brien was at Holmes' Star Theatre 8-13, and played to good business. Edwin Parrish, who is with this co., gave a clever impersonation of Sir Reginald Dare. Cleveland's Consolidated Minstrels 15-20.

Two of a Kind, a new play by Gerald Foley, was produced at the Criterion Theatre week of 8-13, and receives notice elsewhere in this issue.

Tony Pastor's admirable co. was the attraction at Hyde and Behman's 8-13. Maggie Cline made a great hit with her song, "Throw Him Down, McCloskey." Mr. Pastor, Louise Dempsey, The Melvilles, Lillie Allyn, Georgie Lingard and Lizzie Richmond also appeared. Excellent specialty artists are announced to follow this co.

Fulton Theatre matinees are well patronized.

JERSEY CITY.

Hallen and Hart in Later On during week of 8-13 packed the Academy of Music to the doors at each performance. The entertainment is a succession of popular songs, clever dances and jokes of the day, and was received with strong marks of approval. Hallen and Hart were both excellent in their specialties. The dancing of Annie Lewis and the singing of Ada Somers and John E. M. Wade deserve special mention. A well trained male quartette sang several numbers acceptably. Money Mad week 15-20.

Randall and Jackson announce that they are not directly or indirectly interested in any of the Locke and Davis enterprises.

Harrigan's Theatre will be opened on Monday, Dec. 28, with his new play, Reilly and the 400.

J. Lisle Apple, leading tenor, is at liberty.

Jacob Litt offers some important open time at his different houses, which will be found in the Open Time column this week.

Kate Claxton warns managers and all persons against performing the play of The Two Orphans, which is her personal property. With the exception of Zeffie Tilbury, no one has a right to produce The Two Orphans.

Evan Harris, who made quite a hit with Braving the World company, at the commencement of the season, is open for an engagement.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: The Spider and Fly 1, 2 to good business. Harry Lacy presented The Still Alarm 3, 4 to large and enthusiastic audiences. McLean and Prescott 5, 6 and matinee presented Cleopatra, Spartacus and Shylock to well-filled houses. This is the third time this company has played in this city, and each year they grow more popular.——ITEM: George Tyler, press representative for the Little Tycoon, spent last Monday and Tuesday here.

GADSDEN.—KYLE'S OPERA HOUSE: Al. G. Field's Minstrels gave an excellent performance to good business 3.

ANNISTON.—NOBLE STREET THEATRE: Amy Lee 2 to fair business. Hi Henry's Minstrels 5 to big business.

TALLADEGA.—CHAMBERS' OPERA HOUSE: Hi Henry's Minstrels gave a splendid performance 4 to S. R. O. Receipts over $700. Audience delighted.

SELMA.—ACADEMY OF MUSIC: Erhart's Amateur Orchestra delighted a large audience 2. Spider and Fly 3 to S. R. O.

ARKANSAS.

FORT SMITH.—OPERA HOUSE: Pearl of Pekin 4 to S. R. O.

HOT SPRINGS.—OPERA HOUSE: Bolossy Kiralfy's spectacular Water Queen 2 was greeted with first-class box-office receipts. General performance satisfactory; specialties a feature. The Gondoliers by Gran's co. 3 received an ovation from crowded house; performance meritorious. Rice and Dixey's Pearl of Pekin 8 to good business. Chorus and orchestra week, otherwise co. fair. Stage setting superb.

PINE BLUFF.—OPERA HOUSE: The Noss Musical Family 2 to light business. Gran Opera co. 4, 5 to good business.

CALIFORNIA.

SAN DIEGO.—LOUIS' OPERA HOUSE: Clara Morris in Rene de Moray played to good business 1. Improvements in Louis' Opera House are well under way, and carpenters are working night and day to get the house ready for Frank Daniels in Little Puck 4; house all sold.

LOS ANGELES.—GRAND OPERA HOUSE: Gus Williams and John T. Kelly in You and I opened to a packed house 4, and business continued good during the week, considering the rain.——LOS ANGELES THEATRE: Gentry's ponies and dogs to light business week of 1-6. Frank Daniels in Little Puck 11-13.

RIVERSIDE.—LORING OPERA HOUSE: Clara Morris in Rene de Moray to a packed house 2.

STOCKTON.—AVON THEATRE: Herrmann's Transatlantiques to a good audience 4.

COLORADO.

DENVER.—TABOR GRAND: The Stowaway had a large gallery patronage week ending 6, but the lower part of the house was only fairly good. Thomas W. Keene opened to a very large house 8 in Richelieu. The Burglar next.——NEW BROADWAY: Adelaide Moore as Juliet drew large houses. Miss Moore's support was fairly capable. Those Western favorites, Joseph Grismer and Phoebe Davies, presented melodrama week of 8 to good business.——ITEMS: H. A. W. Tabor is reported to be contemplating the erection of a theatre in Salt Lake.——Andrews and Co., the Chicago firm who furnished the chairs for the Metropolitan (now Fifteenth Street Theatre), are trying to recover their lost property through the courts. It's a complicated case.——J. H. Cragg, formerly of the Tabor in Leadville, is now in the employ of Manager McCourt in Denver.

LEADVILLE.—TABOR OPERA HOUSE: Hanlon-Volter and Martinetti co. 2 to only fair business, owing to advance in prices. Grismer-Davies co. 5, 6 to good houses.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Manager Proctor has wisely instructed local manager Lloyd to close the house rather than book poor attractions, consequently the house has been dark the past week excepting 9, when Henry M. Stanley gave an interesting summary of his travels to a $2,200 audience who gave up from one to four dollars ahead. The Dark Secret 12, 13.——ITEM: Managers with faint hearts can take courage from a prominent local Baptist divine, and many will certainly admire his managerial nerve. He brought Stanley here, paid a big price to Major Pond, as also the Opera House, attended to all the newspaper work, special trains, etc., boomed a reception committee, who outside of a few chosen "comps." of leading citizens, paid an extra dollar to sit on the stage and receive a badge with date of lecture. The dominie, in fact, attended to all the necessary details like a veteran manager and came out of the venture nearly $3,000 winner, enough to pay for his European vacation next Summer, he already having been voted a leave of absence by his parishioners.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Maude Banks in Joan of Arc to a fair sized house 4. Frederic Bryton in Jim and Forgiven to fair houses 5, 6. Superba opened 8 for four nights to a large house; the S. R. O. sign was out the balance of the engagement. The co. is excellent and the costumes and scenery good.——HYPERION THEATRE: At the Stoddard lecture 7, the house was, of course, packed with an interested audience. The Boston Symphony Orchestra gave another of their excellent concerts before a full house 8. Good Old Times 12, 13.——GRAND OPERA HOUSE: Whallen and Martell's Novelties drew good houses 4, 5. Little's World gave good performances to large houses 8 to. Reuben Glue 11-13.

NORWICH.—BROADWAY THEATRE: Grimes' Cellar Door had a packed house 8, it being the second attraction at this elegant house. Dot Davidson in Guilty Without Crime to good business 10. Everyone from those who occupy the orchestra stalls to the boys in the gallery are enthusiastic over the beauties of the new house and the very able manner in which Manager Noxon is conducting the theatre.

WATERBURY.—JACQUES OPERA HOUSE: Frederic Bryton's new play, Jim, attracted a good-sized audience 4. Barry and Fay in McKenna's Flirtation filled the house with a delighted audience 5. Mora, the comedy sunbeam, commenced what promises to be a very successful week's engagement 8. The star received an ovation.——CASINO THEATRE: Ada Gray in East Lynne 8-13. The house was crowded at each performance.——CITY HALL: This house was packed by admirers of John L. Sullivan to see Honest Hearts and Willing Hands.

MIDDLETOWN.—M. DONOUGH OPERA HOUSE: Reuben Glue co. to fair business. The Boomer 11; good business.——ITEM: THE DRAMATIC MIRROR is on sale here at Tyler's, under the Opera House.

MERIDEN.—DELAVAN OPERA HOUSE: Frederick Villars, war correspondent of the London *Graphic*, lectured to a large house 9.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE: Bluebeard, Jr., 5, 6 to crowded houses. Both performances were highly satisfactory, and the scenery exceptionally good. Out of Sight co. 8, 9.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE: Conreid Opera co. in Gypsy Baron and King's Fool to large and fashionable audiences at advanced prices 4-6. Bluebeard, Jr., to crowded houses 8, 9 and matinee.

AUGUSTA.—GRAND OPERA HOUSE: Little Tycoon to appreciative houses 7, 8. Shenandoah 9, 10 to large business.

MACON.—ACADEMY OF MUSIC: Bluebeard, Jr., 3, 4, with matinee, to S. R. O. Hanlon's Fantasma to an immense audience 5. Conreid's Comic Opera co. 8, 9 to large audiences at advanced prices.

BRUNSWICK.—LAMBO OPERA HOUSE: George Wilson's Minstrels to S. R. O. Mr. Wilson's *Free Rides* on local topics were well received. Little Lord Fauntleroy 4, matinee and evening, to fair business. Ada Fleming's Cyclone was good, and Rachel Sterling's Mrs. Eyre was very pathetic. Florence Foster as Mimra made a great hit as *Lassie*, and kept a house in roars with great force. The Out of Sight co. gave a good performance to a large

audience 8. Belle and Lillie La Verde's gavotte, with Lillian Lawrence and Pearl Elliot as their cavaliers, was danced with great *entrain*, eliciting applause. ——DEWEY: Manager Glover has hung a new drop-curtain this week, which was greatly admired by the *hat trade* of L'Arioso.

ILLINOIS.

BLOOMINGTON.—OPERA HOUSE: Rentfrow's Pathfinders closed a fair week's business 6. ——DURLEY THEATRE: Natural Gas drew a crowded house 4. Kindergarden to fair business 8.

CAIRO.—OPERA HOUSE: Lillian Lewis in Credit Lorraine had a fair house 5. Effie Ellsler, one of Cairo's favorite actresses, delighted her audience with Miss Manning 5. Great Metropolis (Brady's) 6; fair house. Kiralfy's Water Queen to a good sized house 9.

QUINCY.—OPERA HOUSE: Louis James presented Richelieu ; to a large house. Henry Dixey in Adonis also had a large house 5. Sol Smith Russell in A Poor Relation 8 to large business.

DANVILLE.—GRAND OPERA HOUSE: Natural Gas co. to good attendance 5. Janauschek in Macbeth pleased a large audience 8.

LA SALLE.—ZIMMERMANN OPERA HOUSE: Frank Mayo in Davy Crockett 5; light business. William Redmund in Herminie 6; fair house. Co. and play excellent. Roberts-Sailer co. in Faust 8; fair business. Good co.

PEORIA.—THE GRAND: The Boston Ideals 5 to a light house. Rice's Corsair 12, 13, and matinee to fair receipts. ——GOSSIP: Mr. Foster, when here last with the old "Bostonians," with Agnes Huntington, Marie Stone, Barnabee and others in the cast, had to hang out S. R. O. sign, and it was here at that time that the co. had their trouble which brought about their dissolution. The co. returned afterwards without Foster, and played to packed houses. The latter now can realize by his treatment last week here how unpopular he made himself, for his audience was the smallest that has been in the house this year. He has a very weak co., and they failed to make a single hit.

ELGIN.—DE BOIS OPERA HOUSE: The Mendelssohn Quintette, under the auspices of Lois Bollis, gave one of their delightful concerts to a large audience 5. Primrose and West 4 drew a crowded house, and gave an excellent entertainment.

OTTAWA.—SHERFROPP'S OPERA HOUSE: William Redmund in Herminie 6; small business; co. excellent, and deserved a much larger house. A Soap Bubble 8 played to large audience. Performance gave general satisfaction. Janauschek 12; He, She, Him, Her 12.

PANA.—HAYWARD'S OPERA HOUSE: Ezra Kendall in A Pair of Kids 3 to light business. Beach and Bowers' Minstrels 5 to good business.

CHAMPAIGN.—WALKER OPERA HOUSE: Mme. Janauschek, supported by a fair co., in Macbeth to a small sized audience 6. Rinehart Sisters in The Waif's Luck to a light house 8.

ROCKFORD.—OPERA HOUSE: The Corsair 9; fair house.

KANKAKEE.—ARCADE OPERA HOUSE: Madame Janauschek in Lady Macbeth drew a very large house 5. Biggest advance sale in the history of the house.

STREATOR.—PLUMB OPERA HOUSE: The Hustler 5; large audience.

DECATUR.—GRAND OPERA HOUSE: Henry E. Dixey 4 in Adonis to a large and well-pleased audience. Natural Gas 6 to a fair house. Audience well pleased.

SPRINGFIELD.—CHATTERTON OPERA HOUSE: George A. Baker's Comic Opera co., with Frank Deshon and Kittie Marcellus in the leading characters, supported by a good co., finished a very satisfactory week's engagement 6 at popular prices.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: W. A. Brady's The Bottom of the Sea, with splendid scenic and mechanical effects, to large business week of 8-13. ——ENGLISH'S OPERA HOUSE: The Sea King to good houses week of 8-13. This opera abounds in catchy and sparkling music; the libretto is only fair. Messrs. R. E. Graham and Mark Smith deserve special mention for their clever work. PARK THEATRE: M. B. Scanlan in the Irish drama Neil Agrah to crowded houses. ——ITEMS: The Elks are busily engaged in rehearsing for their tenth annual benefit to take place at English's Opera House 18.—Jessie Tyler, formerly with Natural Gas co., was tendered a benefit 21 by her many friends here.

ANDERSON.—DIXEY MUSIC HALL: M. A. Scanlan in Neil Agrah to good business 6. A Social Session 9 to a fair house.

LAFAYETTE.—GRAND OPERA HOUSE: A Midnight Bell 2, ; to very light business. Mme. Janauschek 4, 5 in Essex and Macbeth to light business. James Reilly 8 in The Broom-Maker to a poor house. ——ITEM: Mme. Janauschek engaged Frederick Bock to replace J. H. Rennie as leading man. Mr. Bock made his first appearance here with the co., and did very good work.

SOUTH BEND.—OLIVER OPERA HOUSE: Roland Reed in Lend Me Your Wife was greeted with a packed house 6. Joseph Murphy comes 12. ——GOOD'S OPERA HOUSE: My Partner, by home talent, 4, 5 to good houses. Weber's U. T. C. to light house 9. A Barrel of Money 10 to fair house. The Broom-Maker 12.

MARION.—SWEETZER'S OPERA HOUSE: Sutton's Uncle Tom's Cabin to good business 6. Primrose and West's Minstrels 9 drew a crowded house.

VINCENNES.—OPERA HOUSE: Ezra Kendall in A Pair of Kids delighted a small but appreciative audience 5. Russell and Swift's New Hidden Hand to light business 6. Lillian Lewis in Credit Lorraine to a fair house 8. ——ITEM: Russell and Swift's Hidden Hand co. met with financial reverses and are still here. They have not disbanded, and expect to resume in a few days.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: Mme. Janauschek appeared in Mary Stuart 3 to medium business. A Midnight Bell drew well 4, 5. A Pair of Jacks, a new farce-comedy, played to a large house 6. Shook and Collier's Blue and Gray co. did a fair business 8. Lillian Lewis and a good co. gave a careful performance of Credit Lorraine 9.

MICHIGAN CITY.—OPERA HOUSE: Pat Rooney's Comedy co. to S. R. O. 8. ——ITEM: F. E. Karn, formerly business manager for J. H. Sullivan co., will put a co. of his own on the road in January in a comedy written expressly for him entitled Sand Burrs, opening at Detroit first week in January.

COLUMBUS.—CRUMP'S THEATRE: Lizzie Evans as Chip in Fogg's Ferry, gave a very pleasing performance before a good-sized audience 5. ——ITEM: F. C. Cameron, who is about to leave the Lizzie Evans co., was presented with a very handsome gold-headed cane by the members of the co.

ELKHART.—BUCKLEN OPERA HOUSE: Primrose and West's Minstrels gave a good entertainment to a well filled house 6. Roland Reed 8 to a good business; co. excellent.

LOGANSPORT.—OPERA HOUSE: Edwin Stuart's Theatre co. played in repertoire to packed houses week of 1-6. ——ELKS: Mr. Stuart is a member of Logansport Lodge of Elks, and as a mark of his esteem for his brother Elks he tendered the gross receipts of Wednesday night's performance to the charity fund of the Lodge. On this night Mr. Stuart appeared on the stage for the first time since last May, when he was taken seriously ill. At the close of the performance the Elks gave a banquet to Mr. and Mrs. Stuart and co., on which occasion Mrs. Stuart presented the Lodge with a beautiful altar cloth and cushion, made by herself. The banquet was the social event of the season.

CONNERSVILLE.—ANDRE'S THEATRE: A Pair of Jacks was presented to a crowded house 3. The Three G's opened a week's engagement 8 with a splendid co.; on the opening night many were turned away. ——ITEM: Manager Bunnell has booked several of the best cos. on the road and has met with success since he has refused to play poor cos. The results are that crowded houses greet every co.

KOKOMO.—OPERA HOUSE: Sutton's Uncle Tom 4; crowded house; poor co.

FORT WAYNE.—MASONIC TEMPLE: Hyde's Specialty co. had a small house 2, but gave a good entertainment. Mr. Barnes of New York had a good house 3. Miss Rigl was indisposed and unable to play. Roland Reed presented Lend Me Your Wife to small business.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE: Kindergarden to good business 4. ——GRAND OPERA HOUSE: Frank Mayo was booked for 5 but failed to cancel or materialize. ——CAPITAL CITY OPERA HOUSE: Norris' Canine Paradox to good business afternoon and evening of 6. Merritt and Stanley's Minstrels to good business 8.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: He, She, Him and Her, co. 2; fair house.

DAVENPORT.—BURTIS OPERA HOUSE: W. J. Gilmore's Twelve Temptations to a good house 3. The Boston Ideals in Fauvette to a fair audience 5. Their excuse for the performance (one that needed many excuses) was the departure of many of their best people from the co.

BOONE.—PHIPPS OPERA HOUSE: Kindergarden to S. R. O. 1. Canine Paradox to a big house 4. Merritt and Stanley's Minstrels in a very clean performance to a fair house 6.

FT. DODGE.—FESSLER OPERA HOUSE: The banner attraction of the season was Charles A. Gardner in his new and popular play, Fatherland, 5. The German quartette deserve special mention. Mr Gardner received a call before the curtain at the end of the third act.

OSKALOOSA.—MASONIC OPERA HOUSE: Marie Greenwood Opera co. sang Boccaccio to a large and delighted audience 5. He, She, Him and Her co. pleased a good-sized house 6.

OTTUMWA.—GRAND OPERA HOUSE: Natural Gas to good business 7. Marie Greenwood in The Hermit 4 to fair business. George H. Adams in He, She, Him and Her 6. Excellent performance and deserved better patronage. ——TURNER OPERA HOUSE: William Redmund in Herminie to poor business 1.

DUBUQUE.—GRAND OPERA HOUSE: The Boston Ideals in Fauvette to a fair house 3. Co. not one of the best. The Twelve Temptations to a large audience 4. Daniel Boone to only fair business 5. The co. gave a splendid performance throughout. The McCaull Opera co. presented Clover 8 to a large audience. ——DUBUQUE OPERA HOUSE: The Georgia Minstrels 2; small house.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Gilmore's Twelve Temptations ; fine house but unsatisfactory performance. The Boston Ideals were greeted by a good house 4. C. A. Gardner to an appreciative audience 5.

IOWA CITY.—OPERA HOUSE: He, She, Him and Her co. to a small house 8.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Charles Gardner 1, 2; Brass Monkey 5, 6; both to good business.

INDEPENDENCE.—OPERA HOUSE: Black Diamond co. 3 to a fair audience.

BUSCATINE.—TURNER OPERA HOUSE: Daniel Boone co. played to top-heavy house. Kindergarden co. 11.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Kiralfy's Around the World in Eighty Days 2. One of the best spectacular shows ever seen here, and many of the features were new. George H. Marion, who did some excellent black-face work and grotesque dancing with The Hidden Hand co. here some years since, revisited us 2, in a piece which is somewhat reminiscent of Frank Daniels' Little Puck. The Arizona Joe co. gave a sort of a specialty-wild-West-horse-and-dog show 3-4, presenting the plays, Black Hawks and Wild Violets, respectively. Show first-class for that style of entertainment. Lights and Shadows 5, 6. Will Gavler, ahead of Lights and Shadows, and Walter S. Moss, of Jim the Penman, were both in town this week, but did not tear each other's paper down, so far as heard from. ——GRAND OPERA HOUSE: The Ingleside Minstrels, composed of our best and most prominent business men, gave a benefit for our Ingleside or Women's Home 4-5. The performance was really excellent and the houses were crowded to the doors. The singing of handsome Harry Overholt, our best local tenor, was a very enjoyable part of the entertainment. Louis James 9-10. J. M. Barron, Mr. James' manager, was formerly manager of the Grand, and is very popular in this city.

OTTAWA.—OPERA HOUSE: John Dillon in Wanted the Earth drew a crowded house 6. Ida May Blake as Flaxy made a distinct hit. ——ITEM: We are to have a new opera house here. The work has already commenced and will be completed about Feb 1.

FORT SCOTT.—OPERA HOUSE: Running Wild deservedly did not do much business 3. Louis James in Richelieu to a large and very appreciative audience 8. ——ITEM: Katharine Alvord, of the Louis James co., has relatives and a large circle of friends here who were a little disappointed at not being given the opportunity of seeing her in a piece where she has more chance to show her ability than in Richelieu.

ATCHISON.—PRICE'S OPERA HOUSE: Lights and Shadows to a small house 8. Fannie Palmer is deserving of special mention for very clever work.

NEWTON.—RAGSDALE OPERA HOUSE: The Fireman's Ward 8; Stowaway 16.

PARSONS.—EDWARDS' OPERA HOUSE: Howe and Sisson's Wild Oats co. 6; fair business. Sharpley's Lyceum Theatre co. opened a week's engagement 8. ——ITEM: The radiators are here, and the Opera House will be immediately heated by steam.

EMPORIA.—WHITLEY OPERA HOUSE: John Dillon in State's Attorney to a fair-sized audience 5. ——ITEM: The Opera House orchestra under the direction of Claude Hamilton discourses excellent music, for which our theatregoers are grateful.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE: C. W. Vreeland's Minstrels 8; light business.

FRANKFORT.—NEW OPERA HOUSE: Rose Coghlan 5 in Peg Woffington to a large and fashionable audience. Her support is first-class.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE: Marlande Clarke in Dead Heart 2 to poor business.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: By far the most enjoyable entertainment that has been with us for some time was that of Lydia Thompson's co. The Dazzler, as interpreted by her more than clever co., is irresistibly funny. Joe Ott, as a model man, Max Miller and John T. Craven kept the house in a continual roar of laughter with numerous specialties. Annie Carter, Blanche Arkwright and several other shapely women in songs and dances, together with Lydia Thompson herself, in specialties that would put younger women in the shade, made such a hit that return dates were immediately made. Business was large. ——CHASE'S BIJOU: The manager of this popular resort had everything his own way 8 and week, and he put up a list of specialties that the capacity of his house has been tested at every performance. ——ITEMS: Josephine Cameron entertains us 11-13 with Forget-me-Not and, possibly, Camille.—Miss Bridgham, of the Dazzler co., was formerly with Bancroft Opera co.—Manager Wilson returned from Boston 9 and went East to arrange a circuit for Kate Pursell co., whom Lothrop is to handle for a month.—The interior of the theatre is being re-papered, and the change is highly creditable.—Maurice Barrymore and Estelle Clayton are booked in a revised edition of The Clemenceau Case 19, 20.—Scene painter Pellis completed his labors and went to Manager Lothrop's Boston house.—Lothrop's Stock co., headed by Percy Weldon and Stella Ainsworth, play here Christmas week.—Manager Chase is putting in some hundred opera chairs at the Bijou.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: Thomas E. Murray in The Silent Partner pleased a small audience 6. Boston Banjo Club, for the benefit of the Y. M. C. A., had a fair house 8. The Clemenceau Case, with Emma Bell as Iza, played to a small audience, composed of men and boys, 9. Stetson's Uncle Tom's Cabin co. had a fair house 11. ——ROSE OPERA HOUSE: Browning and Boydell's Specialty co. opened a week's engagement to poor business 11.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE: Oliver Byron in The Plunger had a big house 4. Lydia Thompson's new piece, The Dazzler, made a great hit 10. She appeared for the benefit of the ushers, the receipts amounting to $127.45. The co. is an exceptionally fine one, the quartette of comedians receiving merited applause for their efforts. Miss Thompson's attractive presence, graceful dancing, numerous and beautiful costumes were much admired, and she received a number of floral offerings. Limited Mail 12, 13; Maude Banks 17. ——MUSIC HALL: Storm Beaten, with the usual number of good specialty people, had a successful week 8-13.

LYNN.—LYNN THEATRE: The Midnight Alarm 4-6 to fair business. Welsh and Gorman's Mirror of Ireland 7 to a fair house. Limited Mail 8-10 to audiences that made up in genuine appreciation what they lacked in numbers. Master Harry Blaney as the "ambitious kid" was especially good and shared the honors with Florence Bindley. ——MUSIC HALL: Oliver Byron in The Plunger 6 to light business. ITEMS: The syndicate controlling our two houses here claim to have cleared $9,000 Thanksgiving Week.—Manager Dexter positively denies the report that he is to resign.

FALL RIVER.—ACADEMY OF MUSIC: John A. Stevens and a good co. 1-6 gave creditable performances of Wife for Wife and Unknown to rather light audiences. Reeves' American Band concert 9 was largely patronized.

ADAMS.—OPERA HOUSE: Maude Banks in Joan of Arc 12.

CHELSEA.—ACADEMY OF MUSIC: The French Spy was played 4 to a fair house. The co. was poor and gave a very poor performance to a dissatisfied audience. Chanfrau in Kit rest of week.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: A Dark Secret 4-6 to good business. Marie Hubert Frohman in The Witch 8, 9 to small but appreciative audiences. Brooklyn Park Theatre co. in Good Old Times 11 pleased a large audience.

BROCKTON.—CITY THEATRE: Floy Crowell in repertoire opened a week's engagement to fair business 5. ——PERSONAL: Frank M. Buckley, ticket agent of the Boston Theatre, is ill and confined to his hotel. He has the best wishes of his many friends here for his speedy recovery.

MILFORD.—MUSIC HALL: Ulfie Akerstrom played a three nights' engagement 5, which was the most successful ever played in town. The S. R. O. sign was hung out each night, and many were turned away.

HAVERHILL.—ACADEMY OF MUSIC: John A. Stevens presented Wife for Wife 8 to a fair house. The supporting co. was very strong. ——ELKS: Negotiations are being made with Powers' Fairies' Well co. for the Elks' benefit.

PITTSFIELD.—SHEA'S ACADEMY OF MUSIC: Marie Hubert Frohman in The Witch 6 to a fair audience. Never has an artist been accorded in Pittsfield the reception given to Mrs. Frohman. A competent co. supported her. Barry and Fay's co. in McKenna's Flirtation 8 to good business. Mr. Barry is as funny as ever, and Mr. Bell ably fills Mr. Fay's place as Ryan.

FITCHBURG.—WHITNEY'S OPERA HOUSE: The Midnight Alarm was presented by a good co. to medium business 9.

WESTFIELD.—OPERA HOUSE: Barry and Fay presented McKenna's Flirtation to a packed house 6. The Norwegian Concert co. gave a good concert, with readings, to a very large audience 10.

AMESBURY.—OPERA HOUSE: Dr. Amerige, hypnotizer, 4-6, to small houses; performance good of its kind. Josephine Cameron in Forget Me-Not to a small house. Miss Cameron has dramatic talent, and her performances evince study and care. The supporting co. is good. Nella Robinson's portrayal of Alice Varney was excellent.

NEW BEDFORD.—OPERA HOUSE: Zozo 8, 9; fair houses. ——LIBERTY THEATRE: Pantomime and specialty; fair houses.

HOLYOKE.—HOLYOKE OPERA HOUSE: Floy Crowell to fair business week of 1-6. Miss Crowell presented three new plays and was ably supported by Ed. Dudley. C. B. Jefferson and H. S. Taylor's co. presented The Dark Secret 8, 9 to good business. ——ITEM: Grace Thornton, who has been with The Dark Secret co., has left to join the Hands Across the Sea co. Her place will be taken by Blanche Miller.

MICHIGAN.

LANSING.—BAIRD OPERA HOUSE: This house will be opened 12 by the Bostonians. About 600 seats have already been sold at $1.50 and 900 ten dollar seats will be reserved. This Opera House is one of the most modern and attractive theatres in the State, with entrance on the ground floor, a commodious stage and beautiful decorations.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: Ferguson and Mack in McCarthy's Mishaps ; to a good-sized and highly pleased audience.

EAST SAGINAW.—ACADEMY OF MUSIC: The Corsair 7 drew a very large house. James Wallick in The Cattle King to a small house 5. Cleveland's Minstrels to S. R. O. 8.

ANN ARBOR.—OPERA HOUSE: W. S. Cleveland's Minstrels to good business 5. McCarthy's Mishaps filled the house 11. Rose Coghlan 13.

JACKSON.—HIBBARD OPERA HOUSE: Adele Frost in Forget-Me-Not 4 to light business.

YPSILANTI.—OPERA HOUSE: Cleveland's Mastodon Minstrels gave a pleasing entertainment to a large house 4. Ferguson and Mack Comedy co. in McCarthy's Mishaps 5 to a large and well pleased audience.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: The Burglar, with A. S. Lipman in the title role, played to fair business 4-6. A co. of average ability presented The Twelve Temptations to a good house 8. The spectacular effects were unusually elaborate. ——LYCEUM THEATRE: The old favorite, Davy Crockett, was given by Frank Mayo and a co. to a large and appreciative audience 8. Mr. Mayo's interpretation of the leading role was as effective as ever. His support, with the exception of Marie Burress, is only fair. ——BIJOU OPERA HOUSE: A Brass Monkey packed the house 7. The co. has several clever people in its ranks. ——PEOPLE'S OPERA HOUSE: Flotow's Specialty co. gave a good bill to fair business 8. Lew Hawkins made the hit of the performance. ——ITEM: The London Gaiety Girls co. disbanded here 7. Dissatisfaction with the management is alleged as the cause.

WINONA.—OPERA HOUSE: The Boston Ideals appeared in Fauvette 1, giving a very tame presentation of a poor opera, but as all the parts but three were taken by members of the chorus it perhaps was as good as could be expected. The McCaull Opera co. gave Clover 6 with the entire New York cast. The work of all the principals was good and the chorus was strong and well-drilled.

DULUTH.—TEMPLE THEATRE: Little Lord Fauntleroy to very good houses 3, 5. Twelve Temptations 15, 16; Sol Smith Russell 19, 20.

STILLWATER.—GRAND OPERA HOUSE: The McCaull Opera co. gave Clover 4 to a large and appreciative audience. W. J. Gilmore's Twelve Temptations to good business 6. Two Johns to a poor house 8.

ST. PAUL.—GRAND OPERA HOUSE: X. S. Wood presented his scenic melodrama Out in the Streets week of 7-13 to full houses. ——NEWMARKET THEATRE: The Lutteman Sextette in concert 5, 6 drew fair houses. A. S. Lipman in The Burglar 7 to a large and appreciative audience. ——OLYMPIC THEATRE: Miller Brothers' Tourist Novelty co. to fair business 8-13. May Deroscia's French Frolics week of 15-20. ——HARRIS' THEATRE: A Midnight Call failed to fill date. Frank Mayo week of 15-20.

MISSOURI.

SPRINGFIELD.—GRAND OPERA HOUSE: Pearl of Pekin delighted a good house 2, 3. McDonald and Heywood's Minstrels 4, and Wild Oats 6 to medium business.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: The U. S. Mail 2 drew fully as well as it merited, as with one or two specialties there is nothing to interest or amuse the intelligent theatregoer in this production. Kiralfy's Around the World in Eighty Days to a fair house 3, and pleased so well that a return engagement was made for 12. ——GREETINGS: Merry Christmas to all of the home staff, correspondents, and the many traveling managers who have so kindly remembered your St. Joseph correspondent.

HANNIBAL.—PARK OPERA HOUSE: Louis James in Julius Cæsar pleased a large audience 4. Dixey in Adonis 6 did only a fair business at advanced prices.

SEDALIA.—WOOD'S OPERA HOUSE: Louis James won the plaudits of good houses for his impersonations of Othello, Marble Heart, and Virginius 5, 6, including Saturday matinee. His support, notably Victory Bateman, was well liked. Wild Oats was fairly well attended.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE: Under the gaslight 2; good house; fair performance. Patti Rosa 3; crowded house. Co. good.

YAZOO CITY.—LYCEUM OPERA HOUSE: Rose Lisle 2; good business.

JACKSON.—ROBINSON'S OPERA HOUSE: MacLean-Prescott in Spartacus to fair business 4. Under the Gaslight to a medium-sized audience 4. Scenery good.

ABERDEEN.—TEMPLE OPERA HOUSE: Duncan Clarke's Female Minstrels 4 to a large male audience.

GREENVILLE.—OPERA HOUSE: Arthur Rehan's Under the Gaslight 6, two performances, to fair houses. Emily Kean as Peachblossom, and Charles D. Thompson as Bermuda, were very clever.

NATCHEZ.—OPERA HOUSE: R. D. MacLean and Marie Prescott presented Spartacus to a very large house 2; splendid performance. Under the Gaslight to a good house ; good co. and pleasing performance.

NEBRASKA.

NEBRASKA CITY.—OPERA HOUSE: Lights and Shadows 5, large audience. Though greatly hampered by lack of room for stage settings and scenery, the co. gave a creditable performance. Arizona Joe's Dramatic co. 10.

LINCOLN.—FUNKE'S OPERA HOUSE: Arizona Joe, a wild Western melodrama, wearied a small audience and pleased a large gallery 7. Kiralfy's Around the World to good business 8, .

OMAHA.—BOYD OPERA HOUSE: After an extensive billing of the city, Kiralfy's Around the World in Eighty Days opened a four nights' engagement 4 to a crowded house. The Fairies' Well co. 7-9 to good audiences. The U. S. Mail co. 5, 6 had a very successful engagement. Georgie Parker was an extremely agile, if not graceful, Jack, and her imitation of Carmencita was enthusiastically applauded. The Arizona Joe co. 7-9 set the galleries wild with delight, in the Black Hawks and Wild Violet.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: The Great Metropolis opened to fair business 7, and continued four nights. The piece gave evident satisfaction. Professor Kellar, assisted by Mrs. Eva L. Kellar, 11-13, gave a very fine and chaste entertainment, introducing several new features, to rather small but well-pleased audiences. The Professor has an easy, familiar style about him that makes his auditors feel perfectly at home with him and with each other, and give to his performance the character of a parlor *séance*. Mrs. Kellar gives some wonderful exhibitions of alleged second-sight manifestations. Peter Rice, business manager for Kellar, says that the financial features of the engagement are not what was expected, but the season as a whole has been pecuniarily successful. Honest Hearts and Willing Hands, with John L. Sullivan as the magnet, 14. Annie Ward Tiffany in the Step-Daughter 15-17. ——CROSHERE'S THEATRE: Sheridan and Flynn's comb. 8-13 gave an excellent programme to fair business. The co. contains many clever specialists. The National Trio comb. 15-22.—Whallen and Martell's comb. give an entertainment at Ruth's Hall, Union Hill, 21. A reception follows.

ELIZABETH.—TEMPLE OPERA HOUSE: Bunch of Keys 6; light house and poor performance. Henry M. Stanley lectured to a crowded house 8. A number of people from adjoining cities attended, as this is the only city in this State in which Stanley lectures. As a lecturer, Stanley is not a success. The greater portion of the audience could not hear one-half of what he said, which was read from notes, and the remainder complained of the brevity of the entertainment, which lasted but one hour, and then they only heard what they had already read in the papers reprinted by Stanley himself. He refused to see or be seen by anyone during his stay in the city, and the man himself and his lecture left anything but a favorable impression. Uncle Hiram 10 to a good house. Band and orchestra were exceptionally good. ITEMS: Fred. Debo, the genial chief usher of the Temple, has accepted the position of advance agent for A. H. Woodhull's Uncle Hiram co. The house has lost one of its most popular attaches and Mr. Woodhull secured a valuable assistant.

TRENTON.—TAYLOR OPERA HOUSE: Col. Sinn's co. presented Good Old Times 5, 6 to very good business. Zeffie Tilbury, supported by Arthur Lewis and a competent co., opened a week's engagement, presenting Boodman Blind 8, Silver King 9, 10, Lights of London 11, 12. The plays were well presented at popular prices and the attendance was very large.

ATLANTIC CITY.—GRAND OPERA HOUSE: Go-Won-Go-Mohawk to good business 10.

PLAINFIELD.—MUSIC HALL: Pauline Hall in Amorita to fair business 5. Uncle Hiram to a large and appreciative audience 11.

NEW YORK.

HARLEM.—A Trip to Chinatown had its first metropolitan production at Hammerstein's Opera House 8. It is impossible to classify or criticise a production of this calibre. Its pretensions are not great, however, and it succeeds in its object, being laughable and at times amusing. Harry Comer gave an excellent sketch of William Strong, "a man with one foot in the grave," which, together with the singing of Ollie Archmere, Mattie Hornby and Anna Boyd, and the clever specialties of Harry Gilfoil, were, to make up a very enjoyable performance. Aunt Jack and A Man of the World 15-20. ——COLUMBIA: Duncan Harrison and John L. Sullivan in Honest Hearts and Willing Hands to good business 13. Mr. Sullivan's acting is without parallel. William P. Sheldon, Mary Madden and Virginia Nelson were more than acceptable in their respective roles. The Silent Partner 15-20. ——HARLEM THEATRE: Kennedy and Williams to fairly good houses week ending 13. The performance was a very satisfactory one. Rapid Transit 15-20.

ALBANY.—PROCTOR'S: Monroe and Rice in My Aunt Bridget played to fair audiences 8-13. True Irish Hearts opened to moderate business 11. ——H. R. JACOBS': Siberia, with an excellent cast, was given 8-10. The mounting was extremely good and there was a fair attendance during the engagement. A Tin Soldier returned for the balance of the week 11, and opened to a very good house. ——GAIETY: Gus Hill's Vaudeville co. drew largely week of 1-6, and gave a clever performance.

BUFFALO.—ACADEMY OF MUSIC: Hyde's Specialty co. gave a very good variety performance 8-10 to good business. Kate Claxton followed with The Two Orphans. ——STAR THEATRE: Duff Opera co. in Patience, Iolanthe and The Pirates drew large audiences. Digby and Laura Bell, Clement Bainbridge and Joseph Fay were very good in their respective roles. ——COURT STREET THEATRE: Hines and Remington in The Hearts of New York had light attendance 8-13. Webber and Field's Specialty co. next. ——CORINNE LYCEUM: The Tin Soldier and Charles T. Ellis in Casper, the Vodler, divided week of 8-13. Business was fair. Charles E. Verner 15. ——ITEMS: Digby Bell and his wife have left the Duff Opera co. They did not appear at the closing performance on Wednesday night. They will join the McCaull co. at St. Louis. Mr. Bell's version is an irregularity of the ghost walk, though he does not claim any large arrears. The business manager of the Duff Opera co. merely states that Mr. and Mrs. Bell's notice of two weeks having expired they have left the co. with salaries paid in full.

ROCHESTER.—LYCEUM THEATRE: The County Fair attracted fine audiences week closing 13. Fanny Benham Rouse, as Aunt Abbie, made much of the character, and Margaret May, as Taggs, did some really artistic soubrette work. Mr. Barnes of New York next. ——ACADEMY: The Devil's Mine was presented to large houses week of 8-13. The Night Owls week 15-20. ——NEW GRAND OPERA HOUSE: Irwin Brothers' Specialty co. did a good business week of 8-13.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Thomas Shea co. closed a week's engagement 6 to fair business; performances satisfactory. Kate Claxton presented The Two Orphans 9 to a good-sized house. Monroe and Rice in My Aunt Bridget to good business. ——ITEMS: Every band or orchestra that has been here in connection with a minstrel or other show this season has closed with "The Star

Spangled Banner." When will [illegible] Field take the hint?

CORNING—HARVARD ACADEMY: Bishop's Comedians in Muggs' Landing to a good house.

PORT JERVIS—LEAN'S OPERA HOUSE: James Mackie in Grimes' Cellar Door to crowded house and gave excellent satisfaction.

SCHENECTADY—CENTRE STREET OPERA HOUSE: Tony Farrell, supported by an excellent co., appeared in The Irish Capital to a very small audience. RAFF AND FAY IN MCKENNA'S FLIRTATION drew a large-sized audience and gave a good performance.—UNION OPERA HOUSE: Frost and Fanshawe's co. opened a week's engagement in As Jenkins to a good sized audience at reduced prices. They drew good houses throughout the week.—NOVELTY THEATRE: Billy Wells and a variety co. opened for a week to a fair house.—ITEM: H. L. Fanshawe, the genial comedian of the Frost-Fanshawe co., made many friends in this city. He informed your correspondent that he intended starting next season in The Country Postmaster.

WATTEAWAN—RHODES OPERA HOUSE: The Boomer failed to please a small audience.

COHOES—OPERA HOUSE: Hallen and Hart in Later On to a large house, and the THEATRE: Marie Hubert Frohman in The Witch. The business was not as good as the co. deserved. Eagle's Nest booked for failed to appear.

OSWEGO—ACADEMY OF MUSIC: The Kindergarden pleased a good house. Charles Ellis had a poor house to see Casper, The Vodler, but pleased well. The Baldwin Comedy co. opened a five nights' entertainment at "way down" prices to a crowded house.

CANASTOTA—BELLE OPERA HOUSE: The Two Thieves to good business. John T. Kennedy, the leading comedian, made a hit.

SYRACUSE—WIETING OPERA HOUSE: My Jack was presented to fair attendance.—H. R. JACOBS' OPERA HOUSE: The Night Owls were fairly attractive.—STANDARD THEATRE: The Kindergarden drew well.—ITEMS: Stanley Macy is again at the head of The Kindergarden. Allow me to correct your Cincinnati correspondent, who last week wrote that T. J. Cronin, of The Fakir co., was formerly W. J. Scanlan's partner. It was William Cronin, now with McCarthy's One of the Best, and not T. J., who was Mr. Scanlan's former partner on the variety stage.

ITHACA—WILLIS OPERA HOUSE: Dan Mason in A Clean Sweep to good business.

BINGHAMTON—OPERA HOUSE: Baldwin Comedy co. presented Ten Nights in a Barroom to good business. Dickinson Benson Dime Concert to crowded house as usual. Gorman's Minstrels pleased a crowded house.

ELMIRA—MADISON AVENUE THEATRE: Muggs' Landing to large business. Seymour Stratton Comedy co., in Almost a Crime, Called Back and The Sisters, drew fairly well, giving satisfaction.—ITEM: George Wilson's Minstrels, after their Binghampton engagement, will take a short rest, opening in this city. They will attend the marriage of Dan Quinlan, their interlocutor. The wedding march will be rendered by the co.'s orchestra.

OGDENSBURG—OPERA HOUSE: Rhea, as Josephine, pleased a large and fashionable audience. Paul Kauvar.

ROME—NEW OPERA HOUSE: Two Thieves to a large audience. John Kennedy and Mr. Dempsey were good, and the remainder of the co. fair. Kate Claxton in The Two Orphans to a very large house.—SUSA'S OPERA HOUSE: Newton Beers in Lost in London to a very light business. Co. below the average.

JAMESTOWN—ALLEN'S OPERA HOUSE: Lewis Morrison in Faust to a rather small house by reason of a previous presentation of the same play by another co. this season. George Thatcher's Minstrels pleased a large audience. Rice's Evangeline, presented by an excellent co. to a large house.

UTICA—OPERA HOUSE: The MacLennan Royal Edinburgh Concert co. to a very light house, but the concert was very pleasing. Hallen and Hart in Later On, etc., were greeted by very large audiences. Charles T. Ellis in Casper, the Yodler, to large and well pleased audiences.

GOUVERNEUR—OPERA HOUSE: Kindergarden to a full house.

SARATOGA SPRINGS—TOWN HALL: Edgar Selden in Will o' the Wisp delighted a large audience.—SLEIGHING: "The Beautiful Snow," etc., was enjoyed by the members of the Edgar Selden co., who had a merry sleigh ride, with a halt at a wayside inn, where there were blazing wood-fires and creature comforts for the inner man.

AUBURN—BURTIS OPERA HOUSE: Fort Donelson was presented to small audiences. P. Alexander Johnstone, the mind reader, gave exhibitions between acts. Rhea in Josephine drew a good audience.

JOHNSTOWN—GRAND OPERA HOUSE: Monroe and Rice in My Aunt Bridget delighted a large audience.

NEW HAMPSHIRE.

MANCHESTER—OPERA HOUSE: Josephine Cameron, supported by a fair co., presented Forget-Me-Not to a small audience. John A. Stevens in Wife for Wife to good business. Star and co. were very well received.—ITEM: Harry Crandall, of Mr. Stevens' co., contemplates starring in Misfits in the near future.

NASHUA—NASHUA THEATRE: Josephine Cameron in Forget-Me-Not to a poor house.

PORTSMOUTH—MUSIC HALL: Josephine Cameron to a very small house in Forget-Me-Not. Lydia Thompson's Dazzlers gave fair satisfaction to a medium sized house.

NORTH CAROLINA.

WILMINGTON—OPERA HOUSE: George Wilson's Minstrels; large house. New York Theatre co. week of 8-13; to good houses.

OHIO.

COLUMBUS—GRAND OPERA HOUSE: McKee Rankin's Canuck pleased the patrons of the house week ending 6. Held by the Enemy 8-11 to fair business.—GLOBE THEATRE: The Devil's Mine was well cast and nicely mounted last week, and with one exception played to the best business of the season. Gray and Stephens, with their dogs and ponies, in Vesper Bells and Old Oaken Bucket did well week of 8-14. House will be be closed for repairs week of 14, and reopens 21 with Little's World.—METROPOLITAN OPERA HOUSE: The Arion Concert 8 was a great success in every way. Frederick Warde in Damon and Pythias for the benefit of the K. of P.'s had a tremendous house, and gave an unusually good performance. Owing to illness, Mrs. Bowers was unable to appear. The Sea King 11-14.—BIJOU THEATRE: The Minnie Burroughs Burlesque co. continue and are presenting Aladdin week of 8-13.—AUDITORIUM: Constantin Sternberg gave a piano recital 10 to a large house. Innes' Thirteenth Regiment Band 12, and Henry M. Stanley 16.—ITEMS: Edyth Chapman, of the Held by the Enemy co., was entertained during her visit by Miss Wagenhals, sister of Lincoln Wagenhals.—Messrs. Dickson and Talbott, of Indianapolis, last week secured leases on the Metropolitan and Globe Theatres. They take immediate possession of the Globe and will reduce the prices to 10, 20 and 30, with daily matinees. The Metropolitan will be transferred to them early next year, and none but the finest attractions will be played there. The Miller Brothers' lease on the "Met" had some time to run yet, for which they received a handsome bonus. They still have the Grand, the Lyceum in Cleveland, and interest in road attractions. Enough to keep them busy all the time. The Globe will in the future be known as Dickson and Talbott's Park Theatre.—The Lodge of Sorrow, held by the Elks 7 at the Metropolitan, was largely attended. The address of Hon. Emmett Tompkins was a splendid effort.—Harry Whitney, who has been managing the Globe this season, has several flattering offers under consideration for the balance of the season.—Branch O'Brien is here in the interest of Ethe Ellsler. The Governess and Miss Manning will be put on during the engagement.—The Miller Brothers and the managers of The Clemenceau Case will gladden the hearts of the little ones with fourteen crates of toys at the Christmas matinee.—H. N. Frillman and Tom Lewis, both Columbus boys, will be given a warm reception when they come with Thatcher's Minstrels.—Lee M. Bida, press agent of the Grand and Metropolitan, has donned the Elk horns.

SPRINGFIELD—GRAND OPERA HOUSE: Said Pasha was presented to a fair house. Just Suits in The Millionaire to a good house. Mr. Kelly is to be congratulated on having secured a play worthy of his best efforts. He gives a fine interpretation of a self-made Irishman, who possesses the national pluck and good nature, and many commendable virtues. The play is well constructed, well staged and is presented by a strong co. It made one of the greatest hits of the season. Joseph Murphy in Shaun Rhue to satisfactory business.—BLACK'S OPERA HOUSE: Balmoral Specialty co. missed connections and disappointed a fine audience. Bottom of the Sea to a poor house.

PIQUA—CONOVER'S OPERA HOUSE: S. Plunkard and co. to fair business.—ITEMS: The S. Plunkard Orchestra played The Star Spangled Banner at the close of the performance. Our orchestra now plays the national air as the finale of all performances.

IRONTON—THE MASONIC: E. J. Hassett's One of the Finest was attended by a large audience. In spite of the rain the house was filled with a large and cultured audience to witness Hoolahan and Ten Broeck in The Nabobs.

AKRON—ACADEMY OF MUSIC: Reeves Opera co. gave a burlesque of Faust to a fair house, and it was a burlesque of the worst kind. One half of the audience left their seats at the fall of the curtain on the first act. The Wife was presented by a fine co. to a large house. Daniel Scully in The Millionaire pleased a fair house. The track-laying scene in the second act was one to perfection. Held by the Enemy was greeted by a good house.

DAYTON—THE GRAND: The California Opera co. in Said Pasha to small business. Co. fair.—MAY HOWARD BURLESQUERS to large audience.—THE PARK: The Vadie Sisters' Novelty co. commenced a week's engagement 8, and nightly turned people away. The co. embraces some very clever specialty artists. The Broom-Maker (by Chas. Wallace Collier is here ahead of the Prince and Pauper co.—Fox Randolph left the M. A. Scanlan co. last week.—Hustling J. L. Rosenthal ("Jake") of the city booming A Pair of Jacks. The Grand and for a holiday attraction in last week's DRAMATIC MIRROR had the desired effect three days after publication.

FREMONT—HAYES OPERA HOUSE: W. K. Reed's She to very fair house. This co. have been out about two weeks, and started from Columbus, O.

STEUBENVILLE—CITY OPERA HOUSE: A clever co. presented A Trip to Chinatown to a full house.

TOLEDO—WHEELER OPERA HOUSE: Adele Frost in Lucille to unsatisfactory performance to a meagre audience. Joseph Murphy to fair houses.—PEOPLE'S: After Dark is turning people away at every performance.

SALEM—GRAND OPERA HOUSE: Melville Sister's Dramatic co. in repertoire week of 1-6 to fair business. During the engagement the co. presented Zeb the Clodhopper, a four act comedy by their manager, Sam M. Young. It embraces a number of characters such as are seen in The Old Homestead and similar plays. The play ran quite smoothly and met with favor.

SANDUSKY—BIEMILLER'S OPERA HOUSE: Reynold's Dear Irish Boy co. to light business. Hyde's Specialty co. to a fair house. After Dark co. (Col.) to good business. Reed's She co. to good house.

TROY—OPERA HOUSE: A Pair of Jacks to a packed house. Si Plunkard to a fair house.

KENTON—DICKSON'S GRAND OPERA HOUSE: Social Session to a large and appreciative audience.

MARION—MUSIC HALL: W. K. Reed's She to good business.

DENNISON—KIPP'S OPERA HOUSE: Maggie Mitchell to Lizzie Evans.

LEETONIA—OPERA HOUSE: Tom Sawyer co. to a fair house.

ZANESVILLE—SCHULTZ OPERA HOUSE: A Trip to Chinatown to a fair-sized and well pleased audience. Anna Boyd, who has lately joined the co., made a distinct success. Fat Men's Club to fair business. Bottom of the Sea to good business.

WAPAKONETA—TIMMERMEISTER'S OPERA HOUSE: The Model Comedy co. concluded a successful week's entertainment.

MANSFIELD—MEMORIAL OPERA HOUSE: Roland Reed in Lend Me Your Wife played to an audience of one thousand people and all were well pleased. Mr. Barnes of New York, with Emily Rigl, James Neill and Sheridan Block in the leading roles, supported by a strong co. had a good-sized house. The piece was excellently presented. McKee Rankin presented The Canuck to a small but well-pleased audience. Charles Cowles and Mabel Bert do excellent work, and the rest of the co. lend capable support.

NAPOLEON—The Sherman Quartette sang here to S. R. O.

ALLIANCE—GODDARD'S OPERA HOUSE: Fabio Romani to full house and good performance.

TIFFIN—SHAWHAN'S OPERA HOUSE: Aiden Benedict's Fabio Romani to a very large and well-pleased audience. Fisher's Cold Day was billed here for 8. When the curtain arose it was announced that on account of the illness of Miss Carlotta, the leading lady, it was impossible to give a performance. The money was refunded at the box-office. The advance sale of seats had been large and the people were greatly disappointed. The co. left the city and will fill all their dates.

BELLAIRE—ELYSIAN THEATRE: Martin Golden to fair houses.—Trip to Chinatown to large house. Hilarity to large house. Wards Bowers in Henry VIII. to a packed house at advanced prices.

NEWARK—OPERA HOUSE: A Trip to Chinatown to large business.

PORTSMOUTH—GRAND OPERA HOUSE: The Nabobs to the banner house of the season. Receipts over $900.—MENTION: All good troupes that have visited our city this season have made big money.

YOUNGSTOWN—OPERA HOUSE: Thatcher's Minstrels pleased a large audience. The Paymaster to a good-sized audience. Charity Ball to a good house. The best attraction of the season, so the audience agreed.—ITEMS: The social sessions of our local Elks are graced by the presence of ladies. Lodge No. 55 is negotiating with The Inspector co. as the attraction for its annual benefit.

BUCYRUS—OPERA HOUSE: W. K. Reed's co. presented She to a fair-sized audience, and gave a very good performance.

POMEROY—OPERA HOUSE: Charles A. Loder in Hilarity to a good house.

MASSILLON—BUCHER'S OPERA HOUSE: Casey's Troubles to a fair house. Melville Sisters 11-13.

PENNSYLVANIA.

ALLENTOWN—MUSIC HALL: Guilty Without Crime had a small audience; performance very good.—ITEMS: Your correspondent is under obligations to H. Grattan Donnelly, author of Ship Ahoy, for courtesies while in Philadelphia the past week.—Managers Mishler and Burgunder met in our city last week and completed arrangements for the Eastern Pennsylvania circuit to go into effect with the 1896-7 season. The circuit embraces Allentown, Reading, Wilkesbarre and Scranton, and all cos. playing on this circuit will be engaged for one week. Mr. Hart, who has proved himself a competent manager, will remain in charge of Music Hall.

LOCK HAVEN—OPERA HOUSE: May Davenport Burlesque co. to a fair-sized male audience.

YORK—OPERA HOUSE: George C. Staley in A Royal Pass delighted a fair-sized audience. Stetson's ever perennial Uncle Tom's Cabin had the usual large house 11. Go-Won-Go Mohawk, The Indian Mail Carrier, booked for 12, failed to appear.

CARBONDALE—OPERA HOUSE: Gorman's Minstrels gave a good performance to a large-sized audience.

MAHANOY CITY—OPERA HOUSE: Little Pine in Peril played to a poor house, but gave a satisfactory performance. The co. cancelled late at night, and played here to better business on the following night.

MEADVILLE—ACADEMY OF MUSIC: Although the Howard Stock co. presented good plays, the most of them never having been given here before, their week's business ending was very poor. Their week's business ending was very poor.

Mariner was omitted. New York Symphony Club's entertainment was well attended.

OIL CITY—OPERA HOUSE: George That Boy's Minstrels to fair business.

BRADFORD—WAGNER OPERA HOUSE: Lucier Comedy co. to fair business.

FRANKLIN—OPERA HOUSE: Rice's Evangeline was greeted by a good-sized house, and as a whole gave entire satisfaction to an appreciative audience.

LANSFORD—OPERA HOUSE: In the Pine in Peril, the Girl Detective, to a fair house. Her performance was good. Price and Forrester's Uncle Tom's Cabin to a large audience.

ALTOONA—ELEVENTH AVENUE OPERA HOUSE: The Two Sisters with a good co. drew a fair house. Lotta in Ida to S. R. O. Bennett and Moulton Comic Opera co. a week good paying business.

MAUCH CHUNK—OPERA HOUSE: Peck and Foreman's Uncle Tom's Cabin to fair business.

ERIE—PARK OPERA HOUSE: Louis Morrison in Faust to good business. Thatcher's Minstrels to a fair sized audience, first class performance. Hyde and Behman's Specialty co. to fair audience. The Charity Ball to large audiences. Evangeline to attendance good, every one pleased.

SCRANTON—ACADEMY OF MUSIC: Good Old Times to a very light business. Good play and co. Eleanor Cary and Atkins Lawrence were fine.

NEW CASTLE—OPERA HOUSE: Daniel Frohman's co. in The Wife gave a finished performance to fair business. It was, however, an attraction not adapted to a Saturday night audience here. The Paymaster was poorly received by a fair-sized audience, with one or two exceptions the co. was decidedly weak. The Charity Ball to gave entire satisfaction to a half-filled house.—ITEMS: Miss Alma Strong, leading lady of The Paymaster co., leaves the co. at Bradford, Pa. She will be succeeded by Lillian Schoveln. Manager George P. Wall, of the same co., has my thanks for courtesies extended.—I am sorry to record the fact that two such sterling attractions as The Wife and The Charity Ball, as presented by Daniel Frohman's co. during the past week, met with only moderate patronage, farce comedy seeming to be more to the taste of our average theatre-goer.

READING—ACADEMY OF MUSIC: Robert Downing, with a first-class co., in The Gladiator and The Sarasen. The Elks held a Lodge of Sorrow.—GRAND OPERA HOUSE: Lotta, with a first-class co., in Suzette. The performance was the best she ever gave here, and was most enjoyable. Katie Emmet in The Waifs of New York packed the house and gave a good performance.

TAMAQUA—ALLEN'S OPERA HOUSE: The Bennett Comedy co. 8-11; to good business at popular prices.

HARRISBURG—GRAND OPERA HOUSE: Lotta to very good business. The play Ida presents many opportunities for the display of her protean talents. The co. was first class in every respect, being composed of several favorites of comic opera fame. A Royal Pass 8 to a fair house. Chapman's Horse Show deservedly good business. Fabio Romani to fair business, good co.

WARREN—LIBRARY HALL: Evangeline to large house.

GREENSBURG—LOUDON THEATRE: George A. Baker's Bennett-Moulton Opera co. drew cultured and well-pleased audiences.

WILLIAMSPORT—ACADEMY OF MUSIC: Two Sisters to a fair-sized and pleased audience. A Clean Sweep to a good house.

SHAMOKIN—G. A. R. OPERA HOUSE: The Ivy Leaf to a large and well-pleased audience.

TITUSVILLE—OPERA HOUSE: Howard Stock co. week of 1-6 at popular prices to fair business.

M'KEESPORT—WHITE'S OPERA HOUSE: Moore and Vivian to fair business. Clem C. Moore in Irish Luck to a large audience. Fabio Romani (Benedict's) was appreciated by a fashionable audience.

NORRISTOWN—MUSIC HALL: 2—the Tilbury week of 1-6 to a medium business. Katie Emmett opened in Waifs of New York to fair business.

HAZLETON—BROAD STREET OPERA HOUSE: The Justin Adams Dramatic and Comedy co. played a return date. They presented Old Pals to small but appreciative audience. Powers' Ivy Leaf to performance satisfactory.

BEAVER FALLS—SIXTH AVENUE THEATRE: Barlow Brothers' Minstrels to fairly pleased a good sized audience. California Opera co. in Said Pasha to large house.—OPERA HOUSE: Lucier Novelty and Comedy co.

TYRONE—CONRAD'S OPERA HOUSE: Ada Gray's co. A Royal Pass both to good business.—ITEM: This has been the most successful season in the history of Conrad's Opera House. Many fine attractions are booked for the remainder of the season.

RHODE ISLAND.

NEWPORT—NEWPORT OPERA HOUSE: The house has been dark all the week, but Lydia Thompson will shine forth again in The Dazzler. The Dark Secret.

PROVIDENCE—THE PROVIDENCE: Money Mad drew good houses week of 8-13. Booth and Barrett 20-25.—THE GAIETY: Two Old Cronies week of 8-13 to good business.

SOUTH CAROLINA.

CHARLESTON—ACADEMY OF MUSIC: Little Tycoon played to good houses. Bluebeard, Jr. drew well, and special matinee.—GRAND OPERA HOUSE: Shenandoah co. No. 2 to good houses and matinee.

COLUMBIA—OPERA HOUSE: George Wilson's Minstrel co. gave the best show they ever presented here to a crowded house. Larking to small business. Little Nugget to a well pleased audience.

CAMDEN—OPERA HOUSE: Mortimer Comedy co. in Larking to a good house. Good co. Mr. and Mrs. James McAlpine as Kit and Tot Speakup were very good. The dancing of Dolly Foster was much admired.

GREENVILLE—GILREATH OPERA HOUSE: Little's Nugget co. good performance to good house.

TENNESSEE.

NASHVILLE—THE VENDOME: W. J. Scanlan to packed houses. Notwithstanding it was raining hard throughout the engagement, the S. R. O. card had to be hung out at every performance. Myles Aroon, The Irish Minstrel and Shane-na-Lawn were presented. The supporting co. is good. The Fakir 8-10 to excellent business.—The co. is made up of clever people and the performance goes with a rush from the rise to the fall of the curtain. Alice Harrison, Jeannette St. Henry, Dudie Trecy, Jennie Eddy, John A. Bunny, John Gilroy and Alf. C. Wheelan are all deserving of special mention. They were many times called in front of the curtain. The advance sale of seats for Nat Goodwin has opened well. He will be here the last half of the week. The Still Alarm 13-17.—ITEM: Manager Milsom and Mr. Duncan have accepted the plans submitted by Mr. H. J. Dudley for the rebuilding and remodeling of the Grand Opera House, and work will begin early in the Spring. They say, when completed, it will be the handsomest and most complete theatre in the South without any exception.

MEMPHIS—MEMPHIS THEATRE: Nellie McHenry began a week's engagement 6 in Chain Lightning to a good-sized audience.—THE LYCEUM: Under the Gaslight by Arthur Rehan's co., opened to a fair house.—THE GRAND: The simple announcement that Nat Goodwin would appear was advertisement enough to fill the house from top to bottom. He presented his new piece The Nominee and delighted the audiences though he is no better in this than the old well known piece A Gold Mine, which he plays by special request. Miss Amber, Paul Arthur and Miss Kimball do clever work, and the rest of the co. is good.

KNOXVILLE—STAUB'S THEATRE: Shenandoah to splendid business; weather inclement.

MURFREESBORO—MASON'S OPERA HOUSE: Al. G. Field's Minstrels to a good house; fine entertainment.

JACKSON—PYTHIAN OPERA HOUSE: A packed house greeted Al. G. Field's Minstrels. Lillian Lewis pleased a large audience.

COLUMBIA—GRAND OPERA HOUSE: Al. G. Field's Minstrels to a good house and pleased.

CLARKSVILLE—ROGERS OPERA HOUSE: The Rogers. A Pair of Kids to.

TEXAS.

SHERMAN—OPERA HOUSE: Beach and Bowers' Minstrels to a fair house. Beacon Lights to a good house, owing to very inclement weather. The Rose Family had a very poor house.

GALVESTON—TREMONT OPERA HOUSE: Lost in New York still holds popular interest as shown by the liberal patronage it received, co. competent. Held by the Enemy was less fortunate, but small audiences attending co. fairly good. Veronica Jarbeau in Starlight had good business.

SAN ANTONIO—GRAND OPERA HOUSE: Milton Nobles to a large business. Held by the Enemy to good business. Co. very good.

PLATONIA—ARNIM AND LANE OPERA HOUSE: Frank Linden in Son of Monte Cristo.

HOUSTON—SWEENY AND GEORGE OPERA HOUSE: Veronica Jarbeau with matinee, to satisfactory business.—ITEM: Miss Jarbeau lost one of her diamond earrings during the performance here on Monday evening.

BONHAM—GRAND OPERA HOUSE: Beacon Lights to good performance to light business. Beach and Bowers Minstrels to good business.

TAYLOR—OPERA HOUSE: Milton Nobles to a full house. Raglan's Way.

WACO—GARLAND OPERA HOUSE: Milton Nobles in From Sire to Son to big business. Edwin Arden in Raglan's Way to good business. Co. booked for but cancelled owing to bad weather.

FORT WORTH—GREENWALL'S OPERA HOUSE: Mattie Vickers presented Jacquine and Edelweiss to small houses. Edwin Arden in Raglan's Way to fair houses. The star and his co. are fine and deserve better houses. Alexander Salvini presented Don Cæsar de Bazan to a fair house. He was only billed twenty-four hours ahead. The performance was the best we have had this season. The Georgia Colored Minstrels gave their usual performance to a top-heavy house.

BRENHAM—GRAND OPERA HOUSE: Veronica Jarbeau to a small house. Held by the Enemy to a good house.

DALLAS—OPERA HOUSE: Raglan's Way to to poor houses. Mattie Vickers' business was also very poor. Beacon Lights to very light business.

HILLSBORO—ROSE'S OPERA HOUSE: Jennie Calef to good business.—ITEM: Miss Carr, who appears in An American Princess, missed a train at Alvarado, Tex., and came on to Hillsboro by private conveyance, expecting to arrive here in time for the play. The first act was presented, but at its close the Manager appeared and stated that Miss Carr not yet having arrived, he would crave the indulgence of the audience, while he presented Kathleen Mavourneen, instead of the interrupted play. The Hamlin Wizard Oil Co. being present, entertained the audience with choice vocal selections until the play was ready to be presented.

UTAH.

SALT LAKE CITY—SALT LAKE THEATRE: Rice's World's Fair co., to fair business. Eileen Kar was specially clever. Scenery fine. Thomas W. Keene, although laboring under a severe "cold," to which the doctors gave a long and unpronounceable name, gave masterly impersonations of Richard III and Louis XI, to very large business, his Richard performance drawing $1,000. Mr. Learock, Miss Shannon, and Miss Vaders each received merited recognition.—ITEM: The new Franklin Avenue Theatre has its opening announced for 23.

OGDEN—UNION OPERA HOUSE: Thomas W. Keene, supported by George Learock, presented Richelieu and Richard III, 2 to fair houses. Rice's Surprise Party entertained a very small audience with The World's Fair.

VERMONT.

RUTLAND—OPERA HOUSE: Monroe and Rice's My Aunt Bridget co. to a large and delighted audience.

VIRGINIA.

RICHMOND—ACADEMY OF MUSIC: The Clemenceau Case was presented 4-6 to large houses. The day after the first presentation an effort was made to suppress the play, and a hearing was had before his Honor Mayor Ellyson, which resulted in the play being allowed to run, provided that the model be draped, which the managers agreed to do. House dark week of 9.—THEATRE: George Wilson's Minstrels 11.

LYNCHBURG—OPERA HOUSE: Amy Lee in The Clipper to fair house. George Wilson's Minstrels crowded the house.—ITEMS: Manager J. E. Tennyson, of the Opera House, is for the present traveling with his own co. The veteran manager and actor, E. A. Emerson, has charge in his absence.

ROANOKE—OPERA HOUSE: Harry Lindley's co. closed a successful week's engagement 6. The S. R. O. was hung out five nights. Amy Lee presented the Clipper 8 to a large and well-pleased audience, although it snowed and rained.

WASHINGTON.

TACOMA—TACOMA THEATRE: Meg, a new comedy by the late T. J. Vincent and Herbert Bashford, was produced. The play was a success, and the house was crowded.

WEST VIRGINIA.

WHEELING—OPERA HOUSE: Held by the Enemy to fair business. Said Pasha to business light. Two Sisters to excellent co., but only medium business.—GRAND OPERA HOUSE: Irish Luck to. The piece has little excuse for existence; business bad.

PARKERSBURG—ACADEMY OF MUSIC: J. C. Stewart, supported by a good co., presented The Fat Men's Club to S. R. O.

WISCONSIN.

WATERTOWN—TURNER OPERA HOUSE: The Fair Rebel.

LA CROSSE—THEATRE: Daniel Boone to good business. Twelve Temptations to large business. Frank Mayo in Davy Crockett to big business. Mr. Mayo is a great favorite here and received numerous recalls. The Hon. William F. Cody (Buffalo Bill) is visiting friends here. Two Johns; Roland Reed.

ASHLAND—GRAND OPERA HOUSE: A Barrel of Money to good business.

MADISON—FULLER OPERA HOUSE: Frank Mayo in Davy Crockett delighted a fair audience.

BELOIT—GOODWIN'S OPERA HOUSE: Frank Mayo in Davy Crockett to a small but appreciative audience. Bad weather. Good support.

MILWAUKEE—DAVIDSON: The Crystal Slipper week of 7 was well patronized. The piece seems more attractive than ever.—ACADEMY: A Fair Rebel to small houses.—Edward R. Mawson as Colonel Ezra Mason is manly and plays the part with rare judgment. Fanny Gillette is highly satisfactory as Clairette.—BIJOU: Bobby Gaylor in An Irish Arab week of 7 to fair business.—STANDARD: A Barrel of Money 7, 8, to good houses.—PEOPLE'S: Rentz-Santley Burlesque co. week of 7 to large business.—ITEMS: Manager Miller, of the Standard, has returned, having closed the season of Bristol's Horse Show.—W. H. Thompson cabled Parnell offering him $—— for one hundred lectures in this country under his management.—H. J. Leech, ahead of Two Johns co., has been here this week.

WEST SUPERIOR—GRAND OPERA HOUSE: Ole Olson to fair business.

WYOMING.

LARAMIE—MUNKER'S HALL: Goodyear, Elitch and Schilling's Minstrels gave a good performance to a big house.

CANADA.

TORONTO—GRAND OPERA HOUSE: The Charity Ball and the Duff Opera co. divided the week of 1-6. The former play was well presented by an excellent co., and left a favorable impression, but only lightly patronized. The Duff Opera co. fared better, and did a paying business with the Pirates

of Pensance, Iolanthe and Patience. Lewis Morrison in Faust week of 8. Rhea week of 11 in Josephine.——ACADEMY OF MUSIC: The Clemenceau Case, with Estelle Clayton as Iza, opened a week's engagement 1. On the opening night there was a big house, composed mainly of the male sex. The drama was unobjectionably presented by an excellent co. The local press, however, scored the play, and the result can be imagined. The rest of the week there was scarcely a corporal's guard in attendance. The Hooker Family 8-13; Cleveland's Minstrels 15-17.——TORONTO OPERA HOUSE: Bartley Campbell's Siberia drew large and enthusiastic audiences. Webber and Fields' Vaudeville co. week of 8-13.——ITEMS: Robinson's Musee Theatre is the latest acquisition to Toronto's places of entertainments. A large number of our prominent citizens, including our Aldermen, were invited to the opening 6. After being shown through the premises, the large lecture room was opened to them, and full justice was done to a supper which had been prepared. Mr. M. S. Robins n also owns musees of this kind in Detroit and Buffalo.—Joseph Fahey, of the Duff Opera co., is an old Toronto boy, and was at one time a member of our crack Lacrosse team. On the opening night at the Grand Mr Fahey was presented with a lacrosse, profusely decorated with flowers.

WINNIPEG.—PRINCESS' OPERA HOUSE: McDowell Comedy co. in repertoire to good business week of 1-6.

ST. JOHN.—MECHANICS' INSTITUTE: Lytell and Stone's co. produced Mamm Cree 5, 6. The Great Metropolis 8-10. Houses continue large, and performances give satisfaction.

VICTORIA.—VICTORIA THEATRE: Mrs. Abbott, "the Georgia wonder," drew good houses 1, 2.

LONDON.—GRAND OPERA HOUSE: Cleveland's Minstrels, with Rice and Sweatman, gave satisfaction to good house 3, but Jack's Creole Burlesque co. fell short of promises and expectations 5.——ITEM: The death of James Smith, proprietor of the Albion, occurred last week.

HAMILTON.—GRAND OPERA HOUSE: Ida Van Cortland, an old favorite with Hamilton theatregoers, was the attraction at the Grand week of 1-6. This co. always does very large business here, but this season hundreds were turned away at every performance. They opened the week's engagement with a very neat little comedy-drama, A Shadowed Life, a dramatization by W. J. Butler, a member of the co. The piece contains several strong scenes and some good comedy. The co. is the best that Miss Van Cortland has had for a number of seasons. Annie Kerr, a clever little soubrette, made quite a hit with her dancing of the Sailor's Hornpipe in the Little Rebel. Sam Jack's Creole co. gave a rather poor performance 8 to a fairly good house, composed entirely of males.——ITEMS: Your correspondent had the pleasure of hearing Mr. Butler, of the Ida Van Cortland co., read his dramatization of Marie Correlli's weird and powerful novel, "Vendetta." The piece is a good one, having plenty of backbone, and contains a number of unusually strong speeches and scenes, and many startling and wonderful mechanical effects.

MONTREAL.—ACADEMY OF MUSIC: Paul Kauvar to good business 8-14. The co does not compare at all favorably with those which have played in Montreal before.——THEATRE ROYAL: Madame and Augustin Neuville in The Boy Tramp to good business 8-13. Augustin confirmed the good impression made on former visits.——QUEEN'S: Mrs. Warner's School of Acting gave a highly successful performance of Led Astray in aid of local charities, 7. Saratoga and Time and the Hour are to begiven by the School 15, 16.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A Brady's): Indianapolis Ind., Dec. 17, Zanesville, O., 18, Wheeling, W. Va., 19, Cumberland, Md., 20, Washington, D. C., 22-27, Pittsburg, Pa., 29-Jan. 3.

ANNIE WARD TIFFANY: Hoboken, N. J., Dec. 15-17.

A PARLOR MATCH: Philadelphia, Pa., Dec. 15-20.

ADELE FROST: Ashland, O., Dec. 17, Wooster 18, Canton 19, Alliance 20, Newcastle, Pa., 22, Kittanning 23, Butler 24, Oil City 25, Erie 26, Oleau, N. Y., 27, Jamestown 29, Bradford, Pa., 30, Salamanca, N. Y., 31, Hornellsville Jan. 1, Elmira 2, Oswego 3.

AMY LEE: New York city Dec. 15-20.

ADA GRAY: New York city Dec. 15-20.

A BRAVE WOMAN: Terre Haute, Ind., Dec. 19.

A STRAIGHT TIP: San Francisco, Cal., Dec. 8-20.

A CLEAN SWEEP: Milton, Pa., Dec. 17, Huntingdon 18, Altoona 19, Latrobe 20, Greensburg 22, McKeesport 23, Connorsville 24, Cumberland, Md., 25, Hagerstown 26, Martinsburg, W. Va., 27, Washington, D. C., 29-Jan. 3.

ALVIN JOSLIN: Hornellsville, N. Y., Dec. 17, Corning 18, Elmira 19, Owego 20.

ADAMS DRAMATIC: Westfield, N. Y., Dec. 15-20.

AIDEN BENEDICT: Washington, D. C., Dec. 15-20, Philadelphia, Pa., 22-27, Pottstown 29, Pottsville 30, Lancaster 31-Jan. 1, Annapolis, Md., 2, Alexandria, Va., 3.

AROUND THE WORLD IN EIGHTY DAYS (Kiralfy's): Denver, Col., Dec. 22-27.

ANNIE PIXLEY: Philadelphia, Pa., Dec. 15-27.

AN IRISH ARAB: Minneapolis, Minn., Dec. 19-20, St. Paul 21-27, Chicago, Ill., 28-Jan. 10.

ADELE PAYE: Kansas City, Mo., Dec. 15-20, Topeka, Kans., 22, 23, Wichita 26, 27.

AUNT JACK: Harlem, N. Y., Dec. 15-20.

A SOCIAL SESSION: Laporte, Ind., Dec. 17, Pullman, Ill., 18, Kanakee 19, Bloomington 20, Aurora 22, Ottawa 23, Peoria 24, Elgin 25.

A PAIR OF JACKS: Detroit, Mich., Dec. 13-17, Dayton, O., 18, Lancaster 19, Zanesville 20, Cincinnati 21-27.

A TEXAS STEER: N. Y. city Nov. 10—indefinite.

A TRIP TO CHINATOWN'S: Brooklyn, E. D., Dec. 15-20, Baltimore, Md., 22-27, Providence, R. I., 29-Jan. 3.

A FAIR REBEL: Baltimore, Md., Dec. 22-27.

ARIZONA JOE: Kansas City, Mo., Dec. 15-20, St. Louis, 21-27, Louisville, Ky., 29-Jan. 3.

BOTTOM OF THE SEA: Cincinnati, O., Dec. 15-20, Chicago, Ill., 22-Jan. 3.

BOOTH-BARRETT: Providence, R. I., Dec. 15-20.

BLUE JEANS: N. Y. city Oct. 6—indefinite.

BLUEBEARD, JR.: Chattanooga, Tenn., Dec. 17, 18, Knoxville 19, 20, Grand Rapids, Mich., 22-27.

BATES-TENNY: Coatesville, Pa., Dec. 15-20.

BLACK DIAMOND: St. Charles, Ill., Dec. 17, Geneva 18, 19, Aurora 20, Joliet 22, 23.

BRAVING THE WORLD: Chicago, Ill., Dec. 14-20.

BRASS DONKEY: St. Paul, Minn., Dec. 15-20, Chicago, Ill., 21-27.

BLACKTHORN: Grand Rapids, Mich., Dec. 15-20, Kalamazoo 22, Goshen, Ind., 23, South Bend 24, Logansport 25, Ottawa, Ill., 26, Aurora 27.

BARREL OF MONEY: Toledo, O., Dec. 15-20, Dayton 22-27, Lima 30.

BENCH OF KEYS (Bothner's): Boston, Mass., Dec. 15-20, New Haven, Conn., 25-27.

BABES IN THE WOOD: Chicago, Ill., Nov. 10—indefinite.

BLUE AND GRAY: Cleveland, O., Dec. 15-20, Toledo 22-27.

BENNETT COMEDY: Girardville, Pa., Dec. 15-20, Pottstown 22-27, Chester 29-Jan. 3.

BOOTLES' BABY: New Orleans, La., Dec. 14-20.

CLEMENCEAU CASE (Sybil Johnstone): Cleveland, O., Dec. 17.

CLEMENCEAU CASE (Laura Biggar): Chicago, Ill., Dec. 15-20.

CLEMENCEAU CASE (Estelle Clayton): Chicago, Ill., Dec. 15-20.

CLEMENCEAU CASE (J. M. Hill's): Portland, Me., Dec. 15-20.

CANUCK: Louisville, Ky., Dec. 21-27.

COLD DAY: Chillicothe, O., Dec. 17, Xenia 18, Connorsville, Ind., 19, Wabash 20.

COUNTY FAIR (Jefferson): Buffalo, N. Y., Dec. 15-20.

CITY DIRECTORY: St. Louis, Mo., Dec. 15-21.

CUTLER COMEDY: Modale, Ia., Dec. 17, Herman, Neb., 18-20.

CASEY'S TROUBLES: Watseon, O., Dec. 17, Bryan 18, Napoleon 19.

CARRIE ANDERSON: Hamburg, Ia., Dec. 15-20, Rockport, Mo., 22-27.

CRAZY LOT: Genesee, N. Y., Dec. 18, Mt. Morris 19, Nunda 20, Attica 22, Wellsville 23, Lockport 24, Wausan 25, Angelica 26, Friendship 27.

CHARLES E. VERNER: Buffalo, N. Y., Dec. 15-20.

CORA TANNER: Baltimore, Md., Dec. 15-20.

CRYSTAL SLIPPER: Chicago, Ill., Dec. 15-Jan. 3.

CHICAGO COMEDY: New Harmony, Ind., Dec. 15-20.

C. A. GARDNER: Chicago, Ill., Dec. 7-20.

CHARLES T. ELLIS: N. Y. city Dec. 15-20.

COUNTY FAIR (Neil Burgess): New York city, Sept. 5—indefinite.

DOWLING-HASSON: Philadelphia, Pa., Dec. 15-20.

DEVIL'S MINE: Toronto, Ont., Dec. 15-20, Montreal, P. Q., 22-27.

DANIEL SULLY: Chicago, Ill., Dec. 15-20, Milwaukee, Wis., 22-27.

DEAR LITTLE SHAMROCK: Carlisle, Pa., Dec. 18.

DANIEL BOONE: St. Louis, Mo., Dec. 14-20.

DARK SECRET: Newport, R. I., Dec. 17, 18, Marlboro, Mass., 19, 20, Providence, R. I., 22-27, Troy, N. Y., 29-31, Newark, N. J., Jan. 1-3.

DEAR IRISH BOY: Dayton, O., Dec. 15-17, Lima 18, Fostoria 19, Canton 20, New Philadelphia 22, Salem 23, New Lisbon 24, McKeesport, Pa., 25, Butler 26, Titusville 27, Rochester, N. Y., 29-Jan. 3.

DR. BILL: N. Y. city Sept. 29—indefinite.

EDWIN STUART: Pekin, Ill., Dec. 15-20, Moline 22-27, Des Moines, Ia., 29-Jan. 3.

DOLLIE PINE: Baltimore, Md., Dec. 15-20, Brooklyn, N. Y. 22-27.

EZRA KENDALL: Paducah, Ky., Dec. 17, Princeton 18, New Albany, Ind., 19, Frankfort, Ky., 20, Lexington 22, Portsmouth, O., 23, Jackson 24, Huntington, W. Va., 27.

EMMA WELLS: Fergus, Can., Dec. 15-24.

ETTIE REED: Vincennes, Ind., Dec. 15-20.

EDGAR SELDEN: New Haven, Conn., Dec. 17-20, Boston, Mass., 22-27.

EDWIN ARDEN: Galveston, Tex., Dec. 17, 18, Houston 19, 20, New Orleans, La., 21-27, Meridian, Miss., 29, Selma, Ala., 30, Montgomery 31, Birmingham Jan. 1.

E. H. SOTHERN: Bridgeport, Conn., Dec. 17, Waterbury 18, New Haven 19, 20.

EFFIE ELLSLER: Columbus, O., Dec. 15-20, Cleveland 22-27, Rochester, N. Y., 29-31, Troy Jan. 1-3.

E. A. MCDOWELL: Winnipeg, Man., Nov. 17—indefinite.

EUNICE GOODRICH: Santa Rosa, Cal., Dec. 15-20, Oakland 22-27.

FOX COMEDY: Parkersburg, Ia., Dec 15-17, Ashley 18-20.

FRANK I. FRAYNE: Indianapolis, Ind., Dec. 22-27.

FAST MAIL: Brooklyn, N. Y., Dec. 15-20, Buffalo 22-27, Albion 29, Batavia 27, Auburn 29, 30, Geneva 31.

FLOY CROWELL: New Bedford, Mass., Dec. 15, 20, Taunton 22-27.

FRANK MAYO: St. Paul, Minn., Dec. 14-20.

FRANK DAVIDSON: Jefferson, O., Dec. 17, Conneaut 18-20.

FERGUSON AND MACK: Oshkosh, Wis., Dec. 17, Ashland 18, Winona, Minn., 19, Duluth 20, Minneapolis 22-27, St. Paul 29-Jan. 3.

FAIRIES' WELL: Cedar Rapids, Ia., Dec. 17, Iowa City 18, Burlington 19, Galesburg, Ill., 20, Milwaukee, Wis., 22-27, Chicago, Ill., 28-Jan 3.

FRANK DANIELS: Oakland, Cal., Dec. 17, 18, Sacramento 19, 20, Portland, Ore., 22-27, Tacoma, Wash., 29-31, Seattle Jan. 1-3.

FAT MEN'S CLUB: Dayton, O., Dec. 17, Troy 18, Huntington, Ind., 19, Logansport 20, Chicago, Ill., 21-27, Maysville, Ky., 29, Lexington 30, Frankfort 31, Louisville Jan. 1, 2, Evansville, Ind., 3.

FANTASMA (Hanlon): New Orleans, La., Dec. 14-20, Houston, Tex., 22, 23, Galveston 24, 25, Columbus 26, San Antonio 27, 28, Austin 29, Waco 30, Dallas 31, Jan. 1, Fort Worth 2, 3.

FROST-FANSHAWE: Rondout, N. Y., Dec. 15-20, Wappinger Falls 22-27, Piltmont 29-Jan. 3.

FORT DONELSON: Brooklyn, N. Y., Dec. 15-20, Philadelphia, Pa., 22-27.

FIREMAN'S WARD: Topeka, Kans., Dec. 20, Lawrence 22, Atchison 23.

GEO. C. STALEY (A Royal Pass): Mt. Carmel, Pa., Dec. 17, Mahanoy City 18, Hazleton 19, Manch Chunk 20, Lansford 22, Ashland 23, Shenandoah 24, Wilkesbarre 25, Scranton 26, Pittston 27, Plymouth 29, Honesdale 30, Carbondale 31, Wilmington, Del., Jan. 1-3.

GERMAN LILLIPUTIANS: Washington, D. C., Dec. 15-20.

GOOD OLD TIMES: N. Y. city Dec. 15-Jan. 3.

GAIETY THEATRE: Aurora, Neb., Dec. 15-20.

GLOBE THEATRE: Walnut, Ill., Dec. 15-20.

GREAT METROPOLIS (Brady and Welty's): Galena, Ill., Dec. 17, Keokuk, 18, Ottumwa 19, Davenport 20, Duluth, Minn., 25-27, Minneapolis 29-Jan. 3.

GREAT METROPOLIS (Klaw and Erlanger's): Brooklyn, N. Y., Dec. 15-20, N. Y. city 22-27.

GRIMES' CELLAR DOOR: Shamokin, Pa., Dec. 17, Williamsport 18, Elmira, N. Y., 19, Brooklyn 21-27, Syracuse 29, 30, Auburn 31.

GO-WON-GO MOHAWK: Norfolk, Va., Dec. 22-27, Paterson, N. J., 29-Jan. 3.

GUILTY WITHOUT CRIME: Worcester, Mass., Dec. 15-20, Newark, N. J., 22-27.

GILBERT-HUNTLEY: McKinney, Tex., Dec. 15-17.

GRAY-STEPHENS: Pittsburg, Pa., Dec. 15-20.

GRISMER-DAVIES: Albuquerque, N. Mex., Dec. 17, El Paso, Tex., 18, 19, Prescott, Ariz., 20, San Bernardino, Cal., 22, Riverside 23, Los Angeles 24-27, Brakesfield 29, Visalia 30, 31.

HELD BY THE ENEMY: Memphis, Tenn., Dec. 15-20.

HE, SHE, HIM, HER: Ft. Wayne, Ind., Dec. 17, Adrian, Mich., 18, Ann Arbor 19, Ypsilanti 20, Detroit 22-27.

HINES-REMINGTON: Montreal, Can., Dec. 15-20.

HENRY CHANFRAU: Clinton, Mass., Dec. 17.

HOLDEN COMEDY: Kendallville Ill., Dec. 15-17, Garrett 18-20, Jackson, Mich., 22-27.

HEARTS OF NEW YORK: Buffalo, N. Y., Dec. 8-13.

HONEST HEARTS AND WILLING HANDS: Syracuse N. Y., 17, Utica 18, Albany 19, 20, Troy 22, 23, Schenectady 24, Oswego 25, Auburn 26, Binghamton 27, Elmira 29.

HELD BY THE ENEMY: Chicago, Ill., Dec. 15-.

HILARITY (Charles A. Loder): Tarentum, Pa., Dec. 17, Kittanning 18, Dubois 19, Punxsutawney 20, Altoona 22, Huntingdon 23, Reading 24, 25, Girardville 26, Danville 27.

H. E. DIXEY: Owensboro, Ky., Dec. 17, Louisville 18-20, Cincinnati, O., 22-27, Philadelphia, Pa., 29-Jan 10.

HANDS ACROSS THE SEA: Bridgeport, Conn., Dec. 17, Birmingham 18, Norwich 19, 20, Woonsocket, R. I., 22, New Bedford, Mass., 23, Brockton 24, 25, Fall River 26, 27.

HETTIE BERNARD-CHASE: Dawson, Ga., Dec. 17, Americus 18, Montgomery, Ala., 20.

HAMILTON-KIERNEY: Cable, Ill., Dec. 15-20.

IRISH LUCK: Philadelphia, Pa., Dec. 15-20, Brooklyn, N. Y., 22-27, New Haven, Conn., 29-31.

IRISH CORPORAL: Athol, Mass., Dec. 18, Turner's Falls 19, Keene, N. H., 20, Nashua 22, Manchester 23, Laconia 24, Concord 25, Portsmouth 26, Exeter, Mass., 27, Portland, Me., 29, 30, Amesbury, Mass., 31, Haverhill Jan. 1, Lynn 2, 3.

IVY LEAF: St. Louis, Mo., Dec. 21-27, Cincinnati, O., 29-Jan. 3.

INSHAVOGUE: Providence, R. I., Dec. 15-20.

IDA VAN CORTLAND: Brockville, Ont., Dec. 15-20, Kingston 22-27, Toronto 29-Jan. 3.

JAMES O'NEILL: Sedalia, Mo., Dec. 17, 18, Kansas City 20-25.

JOSIE MILLS: St. Thomas, Can., Dec. 15-20.

JANAUSCHEK: Jefferson City, Mo., Dec. 17, Clinton 18, Fort Scott, Kas., 19, Nevada 20, Pittsburg 22, Parsons 23, Springfield, Mo., 24-26, Eureka Springs, Ark., 27.

J. H. WALLICK: Chicago, Ill., Dec. 8-20.

JOHN DILLON: Taylorsville, Ill., Dec. 17, Petersburg 18, Lincoln 19, Sullivan 20, Kankakee 26.

JOHN A. STEVENS: N. Y. city Dec. 15-27, Albany, N. Y., 29-Jan. 3.

JEFFERSON-FLORENCE: Washington, D. C., Dec. 15-20, Albany, N. Y., 22, Utica 23, Syracuse 24, Watertown 25, Buffalo 27, 27, Cleveland, O., 29, 30, Youngstown 31, Fort Wayne, Ind., Jan. 1, Decatur, Ill., 2, Peoria 3.

J. K. EMMET: Hartford, Conn., Dec. 17, 18, New Haven 19, Bridgeport 20.

JAMES OWEN O'CONOR: Kokomo, Ind., Dec. 16, 17.

JOSEPH MURPHY: Chicago, Ill., Dec. 15-17.

JARBEAU COMEDY: Paris, Ky., Dec. 17, Fort Smith, Ark., 19, Springfield, Mo., 19, Jefferson City 20, St. Louis 22-27.

JESSIE BONSTELLE: Omaha, Neb., Dec. 15-20.

KENNEDY AND WILLIAMS: Philadelphia, Pa., Dec. 15-20.

KATIE EMMETT: Honesdale, Pa., Dec. 17, Scranton 18, Carbondale 19, Trenton, N. J., 20, New Haven 22-24, Fall River, Mass., 25, Providence, R. I., 29-Jan. 3.

KAIANKA: Paterson, N. J., Dec. 17, Hoboken 18-20.

KATE PURSSELL: Portland, Me., Dec. 15-18.

KATE CLAXTON: Philadelphia, Pa., Dec. 15-20.

KINDERGARDEN (Howell and Gebert): Rome, N. Y., Dec. 17, Ilion 18, Little Falls 19, Herkimer 20, Gloversville 22, Hoosick Falls 23, North Adams, Mass., 24, Holyoke 25, Chicopee 26, Springfield 27, Winsted, Conn., 29, Meriden 30, Danbury 31.

LIMITED MAIL: Nashua, N. H., Dec. 17, Concord 18, Lawrence 19, 20, Providence, R. I., 22-27.

LIZZIE EVANS: Philadelphia, Pa., Dec. 15-20.

LOTTA: Cincinnati, O., Dec. 15-20, Louisville, Ky., 22-27, St. Louis, Mo., 29-Jan. 3.

LITTLE LORD FAUNTLEROY (1): Helena, Mont., Dec. 17, 18, Spokane Falls Wash., 19, 20, Seattle 22, 23, Tacoma 24, 25, Olympia 26, 27, Portland, Ore., 29-Jan. 3.

LITTLE LORD FAUNTLEROY: Memphis, Tenn., Dec. 17, Nashville, 18-20, Birmingham, Ala., 22, 23, Columbus, Ga., 24, Americus 25, Athens 26, Augusta 27, Atlanta 29, 30, Rome 31, Chattanooga, Tenn., Jan. 1.

LITTLE TRIXIE: Portland, Ind., Dec. 18, Winchester 19.

LOUISE ARNOT: Baltimore, Md., Dec. 15-20, Wilmington, Del., 22-24, Pottsville, Pa., 25-27.

LOST IN NEW YORK: Pensacola, Fla., Dec. 17, Thomasville, Ga., 18, Jacksonville, Fla., 19, 20, Charleston, S. C., 21-27, Danville, Va., 29, Lynchburg 30, Norfolk 31, Richmond Jan. 1-3.

LIFE IN THE METROPOLIS: Jackson, Miss., Dec. 17, Monroe, La., 18, Shreveport 19, Alexandria 20, Opelausas 22, Bayou Sara 23, Donelsville 24, New Orleans 28-Jan 3.

LOUIS JAMES: Kearney, Neb., Dec. 17, Cheyenne, Wis., 18, Laramie 19, Salt Lake City, Utah, 22-24, Park City 25, Provo 26, Aspen, Col., 27, Leadville 29, 30, Pueblo 31, Jan. 1.

LEGISLATOR AND SHADOWS: Kansas City, Mo., Dec. 15-20.

LYDIA THOMPSON: Pawtucket, R. I., Dec. 17, Taunton, Mass., 19, Willimantic, Conn., 20.

LEWIS MORRISON: Kingston, Can., Dec. 17, Belleville 18, Ottawa, 19, 20, Montreal 21-27, Burlington Vt., 29, Manchester, N. H., 30, Lawrence, Mass., 31, Lynn Jan. 2-3.

LOST IN LONDON: Geneva, N. Y., Dec. 17, Penn Yan 18, Canandaigua 19, Batavia 20, Elmira 22.

LAURA LORRAINE: Philadelphia, Pa., Dec. 15-20.

LAIDLAW: New York city Dec. 15-20.

MY JACK (Walter Sanford's): Williamsport, Pa., Dec. 17, 18, Erie, 19, 20, Buffalo, N. Y., 22-27 Cleveland, O., 29-Jan 3.

MAY HENDERSON'S: Angelica, N. Y., Dec. 17, Cuba, 18-20.

MUGGS' LANDING: Gouverneur, N. Y., Dec. 17, Ogdensburg 19.

MONEY MAD: Jersey City, N. J., Dec. 15-20, N. Y. city 22-Jan. 3.

MACLEAN-PRESCOTT: Asheville, N. C., Dec. 17, 18, Columbia 19, Wilmington 20, Goldsboro 22, Raleigh 23, Danville, Va., 24, Roanoke 25, 26, Farmville 27, Richmond 29, 30, Soldiers' Home 31, Norfolk Jan. 1-3.

MILE. ARNE: Galesburg, Va., Dec. 17, Abington 18, Bristol, Tenn., 19, 20.

MATTIE VICKERS: Memphis, Tenn., Dec. 14-17, Greenville, Miss., 18, Yazoo City 19, Jackson 20, Jackson, Tenn., 21, Union City, 20, Cairo, Ill., 27, Paducah, Ky., 29, Owensboro 30.

MATTIE GOODRICH: Baltimore, Md., Dec. 15-20.

MY AUNT BRIDGET: N. Y. city Dec. 15-27.

MAGGIE MITCHELL: Pittsburg, Pa., Dec. 22-27, Toronto, O., 29, Zanesville 30, Ironton 31.

MAUDE OSWALD: Baldwin, Mich., Dec. 17.

MINNIE SEWARD: West Point, Ga., Dec. 17, 18, Selma, Ala., 19, 20, La Grange, Ga., 22, 23, Newman 24, 25, Gadsden, Ala., 26, 27.

MIDNIGHT BELL: Cincinnati, O., Dec. 21-27, Cleveland 28-Jan. 3.

MAUDE ATKINSON: Leesburg, Fla., Dec. 17, 18, Fort Meade 19, Barton 20, Key West 22-27.

MISS MCGINTY: Philadelphia, Pa., Dec. 15-20.

MR. AND MRS. KENDAL: Philadelphia, Pa., Dec. 8-27, Chicago, Ill., 29-Jan 17.

MAUDE GRANGER: McKinney, Tex., Dec. 17, Corsicana 18, Waco 19, 20.

MODEL COMEDY: Washington, C. H., O., Dec. 15-20, Mt. Gilead 22-24, Richwood 25-27.

MCGINTY'S TROUBLES: Charleston, Ill., Dec. 17, Decatur 18, Pana 19, Winchester 20.

MASTER AND MAN: Cincinnati, O., Dec. 14-20.

MORTIMER COMEDY: Charleston, W. Va., Dec. 17, Gallipolis, O., 18, Parkersburg, W. Va., 19, Chillicothe, O., 20.

MILTON NOBLES: Pine Bluff, Ark., Dec. 17, Memphis, Tenn., 18-20.

MCKENNA'S FLIRTATION (Barry and Fay): Albany, N. Y., Dec. 17, Springfield, Mass., 18, Hartford, Conn., 19, 20, Wilmington, Del., 20-27, Jersey City, N. J., 29-Jan. 3.

MRS. LESLIE CARTER: Boston, Mass., Dec. 15-27.

M. A. SCANLAN: Louisville, Ky., Dec. 15-20, Pittsburg, Pa., 22-27.

MIDNIGHT ALARM: Lawrence, Mass., Dec. 17, Lowell 18-20, Gloucester 22, Waltham 23, Taunton 24, Lawrence 25, Marlboro 27.

MME. AND AUGUSTIN NEUVILLE: Amsterdam, N. Y., Dec. 17, Syracuse 18-20, Rochester 22-27, Philadelphia, Pa., 29-Jan. 3.

MR. BARNES OF NEW YORK: Frank W. Sanger: Rochester, N. Y., Dec. 17, Troy, 18-20, Albany, 22-27, N. Y. city 29-Jan. 17.

MARGARET MATHER: N. Y. city, Dec. 8-27.

NAT C. GOODWIN: Maysville, Ky., Dec. 17, Springfield, O., 18, Zanesville 19, Wheeling, W. Va., 20, Brooklyn, N. Y., 22-27, Boston, Mass., 29-Jan. 10.

NEW YORK THEATRE: Goldsboro, N. C., Dec. 15-20, Durham 22-27.

NATURAL GAS: Des Moines, Ia., Dec. 17, Omaha, Neb., 18-20, Kansas City, Mo., 22-27, Denver, Col., 29-Jan. 3.

NEGRITO: Dexter, Mo., Dec. 15-20.

NOBLE'S DRAMATIC: Elk Point, S. Dak., Dec. 15-20.

ROSS MUSICAL COMEDY: Hutchinson Kans., Dec. 17, McPherson 18, Newton 19, Council Grove 20, Ottawa 22, Burlington 23, Chanrite 24, Parsons 25, Pittsburg 26, Carthage, Mo., 27, Joplin 29, Webb City 30, Lamar 31, Springfield Jan. 1, Eureka Springs, Ark., 2, Fayetteville 3.

N. Y. COMEDY (Terrill's): Crawfordsville, Ind., Dec. 15-20.

N. S. WOOD: Chicago, Ill., Dec. 15-27, Joliet 29, Peoria 30, Bloomington 31, Springfield Jan. 1, Mattoon 2, Decatur 3.

NELLIE MCHENRY: Lynn, Mass., Dec. 18-20, Boston 22-27.

ONE OF THE FINEST: N. Y. city Dec. 15-20.

ONE OF THE BRAVEST: Newark, N. J., Dec. 15-20.

OUT OF SIGHT: Baltimore, Md., Dec. 15-22.

OLIVER W. WREN: Coshocton, N. Y., Dec. 17, Avoca 18, Canisteo 19, Canaseraga 20, Castile 22, Wyoming 23, Attica 24, Corfu 25, Lancaster 26, 27, Holland 29, Yorkville Centre 30, Frank'inville 31.

OLD JED PROUTY: Springfield, Mass., Dec. 17, Warren 18, Spencer 19, Worcester 20, Clinton 22, Gardiner 23, Lowell 24, 25, Lynn 26, 27, Salem 29, Chelsea 30, Gloucester 31, Amesbury Jan. 1, Lawrence 2, Haverhill 3.

OLIVER BYRON: Philadelphia, Pa., Dec. 22-27, Boston, Mass., 29-Jan. 3.

OLD HOMESTEAD: New Orleans, La., Dec. 8-20, Pensacola, Fla., 22, Mobile, Ala., 23, 24, Selma 25, Montgomery 26, 27, Columbus, Ga., 29, Macon 30, Jacksonville, Fla., 31-Jan. 1.

OLE OLSON: St. Louis, Mo., Dec. 14-20, Belleville, Ill., 21, Peoria 25, 26, Joliet 27.

PEERLESS DRAMATIC: Grand Junction, Col., Dec. 22-27.

PAYMASTER: Johnstown, Pa., Dec. 17, Chicago, Ill., 21-Jan. 3.

PATTI ROSA: Shreveport, La., Dec. 17, Marshall, Tex., 18, Dallas 19, 20, Temple 22, Brenham 23, San Antonio 24, 25, Austin 26, 27, Galveston 29, 30, Houston 31, Jan. 1, Waco 2, 3.

PRINCE AND PAUPER (Daniel Frohman's): Lima, O., Dec. 17, Mansfield 18, Akron 19, Youngstown 20, Pittsburg, Pa., 22-27, Baltimore, Md., 29-Jan. 3.

P. F. BAKER: Memphis, Tenn., Dec. 22-27 Pittsburg, Pa., 29-Jan. 3.

PAT ROONEY: Detroit, Mich., Dec. 15-20, Grand Rapids 22-27.

PRIVATE SECRETARY: Portland, Ore., Dec. 17-19, San Francisco, Cal., 22-Jan. 3.

PAUL KAUVAR: Ottawa, Can., Dec. 17, 18, Ogdensburg, N. Y., 19, Kingston, Ont., 20, Toronto 22-27.

PEOPLE'S THEATRE (G. A. Hill's): Washington, N. J., Dec. 15-20.

RICHARD MANSFIELD: Chicago, Ill., Dec. 8-20.

ROSE COGHLAN: Toledo, O., Dec. 17, Cleveland 18-20, Utica, N. Y., 24, Syracuse 25-27, Toronto, Ont., 29-Jan. 3.

ROSINA VOKES: Pittsburg, Pa., Dec. 15-20, Detroit, Mich., 22-27, Montreal, Can., 29-Jan. 3.

RHEA: Toronto, Can., Dec. 15-20, Buffalo, N. Y., 22-27.

ROLAND REED: Minneapolis, Minn., Dec. 15-17, St. Paul 18-20, Omaha, Neb., 22-27.

RUNNING WILD: Little Rock, Ark., Dec. 17, Pine Bluff 18, Hot Springs 19, Arkadelphia 20.

REUBEN GLUE: Baltimore, Md., Dec. 15-20, York, Pa., 22, Harrisburg 23, Altoona 24, Johnstown 25, Greensburg 26, Uniontown 27.

RIP VAN WINKLE (Fitzpatrick): Wilmington, Del., Dec. 8-13.

ROSE OSBORNE: Tallahassee, Fla., Dec. 17, Thomasville, Ga., 18, Eufaula, Ala., 19, 20, New Orleans, La., 21-27.

RAPID TRANSIT: Harlem, N. Y., Dec. 15-20.

RANCH KING (Clifton): Philadelphia, Pa., Dec. 15-20, Plainfield, N. J., 22-27.

ROBERT DOWNING: Newark, N. J., Dec. 15-20, Binghampton, N. Y., 22.

ROBERT MANTELL: Easton, Pa., Dec. 17, Trenton, N. J., 18, Wilmington, Del., 19, 20.

ROBERTS-SAILER: Madison, Wis., Dec. 17, Portage 18, Fond du Lac 19, Berlin 20.

ROYCE-LANSING MUSICAL COMEDY: Reno, Nev., Dec. 17, Truckee, Cal., 18, Nevada City 19, Grass Valley 20, Vallejo, 22, St. Helena 24, Santa Rosa 25, Healdsburg 27, Petaluma 27, Gilroy 29, Hollister 30, Salina 31, Santa Cruz Jan. 1, Watsonville 2, Monterey 3, Stockton 5.

SHIP AHOY: N. Y. city Dec. 8—indefinite.

SHENANDOAH (No. 1): Pittsburg, Pa., Dec. 15-20, Cleveland, O., 22-27.

STRUCK GAS: Rochester, N. Y., Dec. 15-20.

SHE (Burbank): Detroit, Mich., Dec. 15-20.

SHENANDOAH (No. 2): Jacksonville, Fla., Dec. 17, 18, Macon, Ga., 19, 20, Atlanta 22, 23, Birmingham, Ala., 24, 25, Mobile 26, 27, New Orleans, La., 29-Jan. 3.

SEYBOUR-SPRATTON COMEDY: Corning, N. Y., Dec. 15-17, Penn Yan 18, 20, Bath 22, 24, Salamanca 25-27, Springville 29-31.

SI PERKINS AND COUNTRY COUSIN (Frank Jones): Gadsden, Ala., Dec. 17, Fort Payne 18, Decatur 19, Florence 20, Memphis, Tenn., 22-24, Little Rock, Ark., 25, Hot Springs 26.

STANDARD THEATRE (D. J. Ramage's): Circleville, O., Dec. 15-20, Pomeroy 22-27, Mount Vernon 29-Jan. 3.

STILL ALARM: Louisville, Ky., Dec. 15-20, Indianapolis, Ind., 22-24, Fort Wayne 25-27, Chicago, Ill., 28-Jan. 3.

SPIDER AND FLY: Houston, Tex., Dec. 17, 18, San Antonio 19, 20.

SULLIVAN-BETHUNE: Conneaut, O., Dec. 15-20.

STUTZ-BASTIDE: Hillsboro, Tex., Dec. 17, 18.

SAWDELLE COMEDY: Huntington, W. Va., Dec 15-20.

SI PLUNKARD: Rochester, Ind., Dec. 17, Frankfort 22, Kokomo 24, Wabash 25, Marion 26, Tipton 27.

SPOONER DRAMATIC: Versailles, Mo., Dec. 15-20.

SILVER BIRD: Vermillion, O., Dec. 17, Huron 18, Sandusky 19, Clyde 20.

SILENT PARTNER: Harlem, N. Y., Dec. 15-20.

SIBERIA: Paterson, N. J., Dec. 15-20.

SOL. SMITH RUSSELL: Duluth, Minn., Dec. 17, 18, Winona 19, Mankato, Ia., 20, St. Joseph, Mo., 22, Topeka, Kans., 27, Wichita 27, Kansas City, Mo., 29-Jan 3.

STUART ROBSON: Boston, Mass., Dec. 15-20.

SPOONER COMEDY: Ottumwa Ia., Dec. 15-20.

SUPERBA (Hanlon's): Boston, Mass., Dec. 15-21.

THE WORLD AGAINST HER (Agnes Wallace-Villa): Milwaukee, Wis., Dec. 17, Waukeshaw 18, Racine 19, Goshen, Ind., 22, Hillsdale 23, Bowling Green, O., 24, Sandusky 25, Salem 26, Denison 27, Bellaire 29, East Liverpool 30, Connellsville, Pa., 31, Altoona Jan. 1.

THE WIFE: Titusville, Pa., Dec. 17, Oil City 18, Meadville 19, Warren 20, Hornellsville, N. Y., 22, Elmira 23, Binghampton 24, Paterson, N. J., 25-27.

TRUE IRISH HEARTS: Newark, N. J., Dec. 15-20.

THOMAS W. KEENE: Trinidad, Col., Dec. 17, Las Vegas, N. Mex., 18, Albuquerque 19, El Paso, Tex., 20, San Antonio 22, 23, Austin 24, 25, Waco 26, 27, Dallas 29, 30, Fort Worth 31, Jan. 1, Belton 2, Taylor 3.

TWO JOHNS: Milwaukee, Wis., Dec. 14-20, Beloit 22, Pullman, Ill., 24, Joliet 24, Bloomington

New Orleans, La., 19-25, Houston 26, 27, Galveston Jan. 1-4.
CARLETON OPERA: St. Louis, Mo., Dec. 13-20, Memphis, Tenn., 22-24, Nashville 25-27.
DUFF OPERA: Montreal, Can., Dec. 15-20, Toronto, 22-27.
FAUST (Reeves'): New Philadelphia, O., Dec. 17, Alliance 18, Warren 19, Ravenna 20, Elyria 22, Norwalk 23, Kenton 24, Springfield 25, Washington C. H. 26, Circleville 27, Delaware 29, Galion 30, Mansfield, Jan. 1, Bucyrus 2, Marion 3.
GILBERT OPERA: Wheeling, W. Va., Dec. 15-20, Steubenville, O., 22-27, Washington, Pa., 29-31.
HEYWOOD CONCERT: Fredonia, Kans., Dec. 17, Eureka 18, Emporia 19, Harrington 20.
HILD-PARK CONCERT: Polo, Ill., Dec. 17, Milwaukee, Wis., 18, Evanston, Ill., 19, Kankakee 20.
GRAU OPERA: St. Joseph, Mo., Dec. 17, Leavenworth, Kans., 18, Lincoln, Neb., 19, 20, Cedar Rapids, Ia., 24.
HESS OPERA: San Francisco, Cal., Nov. 22—indefinite.
JUCH OPERA: Dallas, Tex., Dec. 17, 18, Ft. Worth 19, 20, Los Angeles, Cal., 25-27.
LOTUS GLEE CLUB: Camden, N. Y., Dec. 17, Hamilton 18, Canisteo 19, Springfield 20.
LITTLE TYCOONS: Anniston, Ala., Dec. 17, Selma, 18, Montgomery 19, Pensacola, Fla., 20, New Orleans, La., 22-27.
LADIES' SCHUBERT QUARTETTE: Haverhill, Mass., Dec. 17, Cambridgeport 18, Leicester 19, Boston 20, Campello 22, Beverly 23, Malden 24.
MCCAULL OPERA: Kansas City, Mo., Dec. 15-20, Denver, Col., 22-27.
MARIE GREENWOOD OPERA: Louisville, Ky., Dec. 15, Owensboro 16.
N. Y. SYMPHONY CLUB: Germantown, O., Dec. 17, Miamisburg 18, Dayton 19, Tippecanoe City 20, Greenville 22, Union City, Ind., 23, Marion 24, Goshen 25, Dowagiac, Mich., 26, Otsego 27, Allegan 29, Grand Haven 30, Grand Rapids 31.
OLIVE MUSIN CONCERT: Milwaukee, Wis., Dec. 17, Manitowoc 18, Oshkosh 19, Fort Atkinson 20, Dubuque, Ia., 21, Cedar Falls, Wis., 22, Clinton, Ia., 29, Ottumwa 25, Oskaloosa 26, Des Moines 27.
PAULINE HALL OPERA: N. Y. city, Dec. 22-27.
POOR JONATHAN: N. Y. city Oct. 19—indefinite.
RINEHART OPERA: Streator, Ill., Dec. 18-24, Aurora 22, 23, La Salle 25, Rockford Jan. 1.
SEA KING: Detroit, Mich., Dec. 14-20.
SCHUMANN MALE QUARTETTE: Bryan, O., Dec. 17, Wauseon 18, North Baltimore 20.
THE MERRY MONARCH (Francis Wilson): Brooklyn, N. Y., Dec. 15-20, Philadelphia, Pa., 22-Jan. 3.
WILBUR OPERA: Cincinnati, O., Oct. 12-Dec. 20.

VARIETY AND BURLESQUE.

ADAH RICHMOND: Philadelphia, Pa., Dec. 15-20, Providence, R. I., 22-27.
BROTHERHOOD SPECIALTY: N. Y. City Dec. 15-20.
CITY CLUB: Philadelphia, Pa., Dec. 15-20.
FAY FOSTER BURLESQUE: N. Y. city Dec. 15-27.
GILLETTE: Troy, N. Y., Dec. 15-20.
GUS HILL: Syracuse, N. Y., Dec. 17, Gloversville 18, Utica 19, 20, N. Y. city 22-27, Brooklyn, N. Y., 29-Jan. 6.
GAIETY BURLESQUE: Philadelphia, Pa., Dec. 15-20.
HOWARD BURLESQUE: Chicago, Ill., Dec. 15-20, Milwaukee, Wis., 22-27, St. Paul, Minn., 29-Jan. 3.
HARRY WILLIAMS: Baltimore, Md., Dec. 15-20, Pittsburg, Pa., 22-27.
ELLIOTT'S VOYAGERS: Louisville, Ky., Dec. 15-20.
GEORGE SUN: Brooklyn, E. D., Dec. 15-20.
HANLON-VOLIER AND MARTINETTI: Omaha, Neb., Dec. 17, Topeka, Kan., 18, St. Joseph, Mo., 19, 20, St. Louis 21-27, Cincinnati, O., 29-Jan. 3.
HARRY KERNELL: Cleveland, O., Dec. 15-20, Mansfield 22, Canton 23, Youngstown, 24, New Castle, Pa., 25, McKeesport, 26, Connellsville 27, Pittsburg 29, Jan. 3.
HYDE SPECIALTY: Boston, Mass., Dec. 15-20.
HENRY BURLESQUE: Butte City, Mont., Dec. 7-20, Spokane Falls, Wash., 22-Jan. 3.
HENRY BURLESQUE NO. 2: Washington, D. C., Dec. 15-20.
IRWIN BROS: Pittsburg, Pa., Dec. 15-20.
INTERNATIONAL VAUDEVILLES: N. Y. city, Dec. 8-20, Brooklyn, N. Y., 22-27, N. Y. city 29-Jan. 3.
LONDON GAIETY GIRLS: Des Moines, Ia., Dec. 17, Omaha, Neb., 18-20, Kansas City, Mo., 22-27.
LESTER AND WILLIAMS: Milwaukee, Wis., Dec. 14-20.
LILLY CLAY GAIETY: New Orleans, La., Dec. 14-20.
LESTER AND ALLEN: Providence, R. I., Dec. 15-20.
LOWANDA NOVELTY: Robinson, Col., Dec. 17, 18, Leadville 19, 20.
NELSON FAMILY: Columbus, O., Dec. 15-20, Cincinnati 22-27, Louisville, Ky., 29-Jan. 3.
NIGHT OWLS: Rochester, N. Y., Dec. 15-20.
PARISIAN FOLLY: Brooklyn, E. D., Dec. 15-20.
ROSE HILL'S BURLESQUE: N. Y. city Dec. 15-20.
REILLY-WOODS: Cincinnati, O., Dec. 22-27, St. Louis, Mo., 29-Jan. 3.
SAM DEVERE: Chicago, Ill., Dec. 15-20.
SHERIDAN AND FLYNN: Brooklyn, N. Y., Dec. 15-20, Philadelphia, Pa., 22-27.
VANIS SISTERS: Cincinnati, O., Dec. 15-20, St. Louis, Mo., 22-27.
WEBER AND FIELDS: Buffalo, N. Y., Dec. 15-20, Chicago, Ill., 22-27.
WILLIAMS AND ORR: Newark, N. J., Dec. 15-20.
WHALLEN AND MARTELL: Harlem, N. Y., Dec. 15-20, Newark, N. J., 22-27, N. Y. city 29-Jan. 3.

MINSTRELS.

AL. G. FIELD: Americus, Ga., Dec. 17, Albany 18.
BARLOW BROS.': Latrobe, Pa., Dec. 17.
CLEVELAND'S CONSOLIDATED: Brooklyn, N. Y., Dec. 15-20.
CLEVELAND'S COLORED: Salt Lake City, Utah, Dec. 17-19, Provo 20, Aspen, Col., 22, Leadville 23, Salida 24, Pueblo, 25, 26, Colorado Springs, 27, Cheyenne, Wyo., 29, No. Platt, Neb., 30, Grand Island 31, Hastings Jan. 1.
HI HENRY: Memphis, Tenn., Dec. 17, Union City 19, Fulton 20, Anna 22.
MCCABE AND YOUNG: Havana, Cuba, Dec. 12-17.
MERRITT AND STANLEY: Mt. Pleasant, Ia., Dec. 22, Burlington 23, Keithsburg, Ill., 24, Monmouth 25, Galesburg 26.
THATCHER: Jackson, Mich., Dec. 17, Columbus, O., 18, 19, Dayton, 20, Springfield 21, Indianapolis, Ind., 22, 29, Louisville, Ky., Jan. 1-3.
VREELAND: Corinth, Miss., Dec. 17, Jackson, Tenn., 18, Milan, 19, Brownsville, 20, Humboldt 21, Trenton 22, Union City 24, Dyersburg 25, Covington 26, Memphis 27, Tupelo, Miss., 29, West Point 30, Aberdeen 31.
GEO. WILSON: Binghampton, N. Y., Dec. 15, Elmira 16, Corning, 17, Hornellsville 18, Bradford, Pa., 19, Erie 20, Lockport, N. Y., 22.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Ottumwa, Ia., Dec. 15-20, Oskaloosa, 22-27.
BRISTOL'S (D. M.) EQUINES: Littleton, N. H., Dec. 17, 18, Woodsville 19, 20, Barre, Vt., 22, 23, St. Johnsbury, 24, 25.
COUP'S MUSEUM: St. Louis, Mo., Dec. 8-20.
ELI PERKINS: New Castle, Pa., Dec. 17, Mercer 18, Alleghany 19, Parkersburg, W. Va., 20, Pittsburg, Pa., 22.
HAWORTH'S HIBERNICA: St. Marys, Pa., Dec. 17, Kittanning, 19, Butler 20.
HANNIBAL A. WILLIAMS: New Haven, Ct., Dec. 18-20, New Bedford, Mass., 26—Jan. 2.
HERRMANN: N. Y. city Dec. 1—indefinite.
SIGNOR BLITZ: Pawnee, Neb., Dec. 17, Beatrice 18, Wymore 19, Concordia, Kan., 20, Manhattan 23, Junction City 24, Abilene 25, Hutchinson 29, Newton 30, Emporia 31, Osage City Jan. 2, Topeka 3-5.
W. W. DAYTON: Berwick, Pa., Dec. 17, 18, Bloomsburg 19, 20, Danville 22, 23, Northumberland 24, 25, Sunbury 26, 27, Milton 29, 30, Watsontown 31, Jan. 1.
LYNCH AND CO'S CARNIVAL: Black Bird Bay, La., Dec. 17, 18, Tigerville 19, 20.
MILLAR BROS.: Memphis, Tenn., Dec. 17.
PROFESSOR HERTZ: Green River City, Wyo., 17, Ogden, Utah, 18, Salt Lake City 19, Pocatello, Idaho, 20, Butte, Mont., 22, Anaconda 23, Helena 24, Missoula 25, Spokane Falls, Wash., 26, Walla Walla 27, Seattle 29, Tacoma 30, Olympia 31, Portland, Ore., Jan. 1, 2.
SMITH'S PANTOMIME: Edgarton, Wis., Dec. 17.

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The Following Dates are Offered to Traveling Managers. Write or Wire.

ALBANY, N. Y.—Jacobs' Opera House, Jan. 19, 20, 21.

BUFFALO.—Court Street Theatre, March 23-May 21-25.

CHICAGO, ENGLEWOOD.—Timmerman Grand Opera House, Open time in January.

CHICAGO, ILL.—Litt's Standard Theatre, Feb. 15, 22. March, 1, 8-15 and 22.

CLEVELAND.—Jacobs' Theatre, May 18 and after.

CHICAGO.—Alhambra, Jan. 18. April 26. May 10-24 and after.

CHICAGO.—Clark Street Theatre, Feb. 1. March 15-22-29. April 26. May 3-10.

CHICAGO.—Academy of Music, Jan 11. May 3-10-17.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

GRAND RAPIDS, MICH.—Lyceum Theatre, weeks of Jan 5, 12 and 20.

HOBOKEN, N. J.—Jacobs' Theatre, Jan. 8, 9, 10-26, 27, 28.

HOOSICK FALLS, N. Y.—Wood's Opera House, Jan. and Feb.

MILWAUKEE, WIS.—Litt's Bijou Opera House, March 1-8 and 22.

MINNEAPOLIS, MINN.—Litt's Bijou Opera House, March 22 and May 31.

MILWAUKEE, WIS.—Standard Theatre, Christmas week.

MONTREAL.—Jacobs' Theatre, week Feb. 29.

MANKATO, MINN.—Grand Opera House New Year's.

NEW YORK.—Jacobs' Theatre, March 2, April 27, May 4-18 and after.

NEWARK, N. J.—Jacobs' Theatre, April 13, week.

NORFOLK, VA.—Lewis Opera House—Open time.

PATERSON, N. J.—Jacobs' Opera House, Dec. 22, 23, 24.

PHILADELPHIA, PA.—Continental, Jan. 19-26. Feb. 2. March 23, all after.

ROCHESTER, N. Y.—Jacobs' Theatre, Feb. 5, 6, 7-26, 27, 28, 29, 20, 21.

ROANOKE, VA.—Opera House, March 30.

ROCHESTER, N. Y.—Academy, Feb. 2, 7.

SALAMANCA, N. Y.—Gibson Opera House, After Jan. 15, '91.

ST. PAUL, MINN.—Litt's Grand Opera House, March 29 and May 31.

SYRACUSE, N. Y.—Jacobs' Theatre, Dec 29, 30, 31. Jan. 19, 20, 21.

STREATOR, ILL.—Plumb Opera House, Dec. 25.

WESTFIELD, MASS.—Dec, Feb. and March open.

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Moving of Theatrical Companies

of Penzance, Lilette and Pinafore. Louise Muldoon in Fatal Week at the Windsor Theatre this week. Lillian Carr with Sabella Company at the Bijou Theatre this week, in a repertoire of [illegible]. The drama was well [illegible] and the result was [illegible]. The cast of the week was [illegible]. Frank Bush and Fanny Rice are the latest acquisitions to Tourist's galaxy of entertainers. A large number of our prominent citizens, including our Aldermen, were invited to the opening. After being shown through the premises, the large lecture room was opened to them, and refreshments were [illegible]. Mr. Faber, of the [illegible], and Tourist Company, and was at one time a member of the Ida Van Cortland Company. On the evening [illegible] Mr. Faber was presented with a [illegible] finely decorated with flowers.

WINNIPEG.—[illegible] Opera House: Mr. Russell Comedy Co. in repertoire to [illegible] business.

ST JOHN.—Mechanics' Institute: Lyceil and Morse's [illegible] Minstrels. Business large and performances give satisfaction.

VICTORIA.—Victoria Theatre: Mr. Abbott: "The Georgia Minstrels." Drew good business.

LONDON.—Grand Opera House: Cleveland's Minstrels, with Kite and Sweetman, gave satisfaction to good house; but lack of real Business co. fell short of promises and expectations.

DUNDAS.—The death of James Smith, proprietor of the Albion, occurred last week.

HAMILTON.—Grand Opera House: Ida Van Cortland, an old favorite with Hamilton theatregoers, was the attraction at the [illegible] week of [illegible]. This co. always does a very large business here, but this season hundreds were turned away at every performance. They opened the week's engagement with a very neat little comedy-drama, A Soldier's Life, a dramatization by W. J. Butler, a member of the co. The piece contains several strong scenes and some good comedy. The co. is the best that Miss Van Cortland has had for a number of seasons. Annie Kerr, a clever little soubrette, made quite a hit with her dancing of the Sailor's Hornpipe in the Little Rebel. Sam Jack's Creole co. gave a rather poor performance to a fairly good house, composed entirely of males. [illegible] Your correspondent had the pleasure of hearing Mr. Butler, of the Ida Van Cortland co., read his dramatization of Marie Correlli's weird and powerful novel, "Vendetta." The piece is a good one, having plenty of backbone, and contains a number of unusually strong speeches and scenes, and many startling and wonderful mechanical effects.

MONTREAL.—Academy of Music: Paul Kauvar to good business 5-11. The co. does not compare at all favorably with those which have played in Montreal before.—Theatre Royal: Madame and Augustin Neuville in The Boy Tramp to good business 8-13. Augustin confirmed the good impression made on former visits.—Queen's: Mrs. Warner's School of Acting gave a highly successful performance of Lee Astray in aid of local charities. Saratoga and Time and the Hour are to be given by the School 15, 16.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Indianapolis, Ind., Dec. 17, Zanesville, O., 18, Wheeling, W. Va., 19, Cumberland, Md., 20, Washington, D. C., 22-27, Pittsburg, Pa., 29-Jan. 3.

ANNIE WARD TIFFANY: Pavilion, N. J., Dec. 15-17.

A PARLOR MATCH: Philadelphia, Pa., Dec. 15-20.

ADELE FROST: Ashland, O., Dec. 17, Wooster 18, Canton 19, Alliance 20, Newcastle, Pa., 22, Kittanning 23, Butler 24, Oil City 25, Erie 26, Olean, N. Y., 27, Jamestown 28, Bradford, Pa., 29, Salamanca, N. Y., 30, Hornellsville Jan. 1, Elmira 2, Oswego 3.

AMY LEE: New York city Dec. 15-20.

ADA GRAY: New York city Dec. 15-20.

A BRAVE WOMAN: Terre Haute, Ind., Dec. 15.

A STRAIGHT TIP: San Francisco, Cal., Dec. 8-20.

A CLEAN SWEEP: Milton, Pa., Dec. 17, Huntingdon 18, Altoona 19, Latrobe 20, Greensburg 22, McKeesport 23, Connorsville 24, Cumberland, Md., 25, Hagerstown 26, Martinsburg, W. Va., 27, Washington, D. C., 29-Jan. 3.

ALVIN JOSLIN: Hornellsville, N. Y., Dec. 17, Corning 18, Elmira 19, Owego 20.

ADAMS DRAMATIC: Westfield, N. Y., Dec. 15-20.

AIDEN BENEDICT: Washington, D. C., Dec. 15-20, Philadelphia, Pa., 22-27, Pottstown 29, Pottsville 30, Lancaster 31-Jan. 1, Annapolis, Md., 3, Alexandria, Va., 5.

AROUND THE WORLD IN EIGHTY DAYS (Kiralfy's): Denver, Col., Dec. 22-27.

ANNIE PIXLEY: Philadelphia, Pa., Dec. 15-27.

AN IRISH ARAB: Minneapolis, Minn., Dec. 14-20, St. Paul 21-27, Chicago, Ill., 28-Jan. 10.

ADELE PAYN: Kansas City, Mo., Dec. 15-20, Topeka, Kans., 22, 23, Wichita 26, 27.

AUNT JACK: Harlem, N. Y., Dec. 15-20.

A SOCIAL SESSION: Laporte, Ind., Dec. 17, Pullman, Ill., 18, Kanakee 19, Bloomington 20, Aurora 22, Ottawa 23, Peoria 24, Elgin 25.

A PAIR OF JACKS: Detroit, Mich., Dec. 15-17, Dayton, O., 18, Lancaster 19, Zanesville 20, Cincinnati 21-27.

A TEXAS STEER: N. Y. city Nov. 10—indefinite.

A TRIP TO CHINATOWN: Brooklyn, E. D., Dec. 15-20, Baltimore, Md., 22-27, Providence, R. I., 29-Jan. 3.

A FAIR REBEL: Baltimore, Md., Dec. 22-27.

ARIZONA JOE: Kansas City, Mo., Dec. 15-20, St. Louis, 21-27, Louisville, Ky., 29-Jan. 3.

BOTTOM OF THE SEA: Cincinnati, O., Dec. 15-20, Chicago, Ill., 22-Jan. 3.

BOOTH-BARRETT: Providence, R. I., Dec. 15-20.

BLUE JEANS: N. Y. city Oct. 6—indefinite.

BLUEBEARD, JR.: Chattanooga, Tenn., Dec. 17, 18, Knoxville 19, 20, Grand Rapids, Mich., 22-27.

BATES-TENNY: Coatesville, Pa., Dec. 15-20.

BLACK DIAMOND: St. Charles, Ill., Dec. 17, Geneva 18, 19, Aurora 20, Joliet 22, 23.

BRAVING THE WORLD: Chicago, Ill., Dec. 14-20.

BRASS DONKEY: St. Paul, Minn., Dec. 15-20, Chicago, Ill., 22-27.

BLACKTHORN: Grand Rapids, Mich., Dec. 15-20, Kalamazoo 22, Goshen, Ind., 23, South Bend 24, Logansport 25, Ottawa, Ill., 26, Aurora 27.

BARREL OF MONEY: Toledo, O., Dec. 15-20, Dayton 22-27, Lima 29.

BUNCH OF KEYS (Bothner's): Boston, Mass., Dec. 15-20, New Haven, Conn., 22-27.

BABES IN THE WOOD: Chicago, Ill., Nov. 10—indefinite.

BLUE AND GRAY: Cleveland, O., Dec. 15-20, Toledo 22-27.

BENNETT COMEDY: Girardville, Pa., Dec. 15-20, Pottstown 22-27, Chester 29-Jan. 3.

BOODLES' BABY: New Orleans, La., Dec. 14-20.

CLEMENCEAU CASE (Sybil Johnstone): Cleveland, O., Dec. 17.

CLEMENCEAU CASE (Laura Biggar): Chicago, Ill., Dec. 15-20.

CLEMENCEAU CASE (Estelle Clayton): Chicago, Ill., Dec. 22-20.

CLEMENCEAU CASE (J. M. Hill's): Portland, Me., Dec. 17-20.

CANUCK: Louisville, Ky., Dec. 21-27.

COLD DAY: Chillicothe, O., Dec. 17, Xenia 18, Connersville, Ind., 19, Wabash 20.

COUNTY FAIR (Jefferson): Buffalo, N. Y., Dec. 15-20.

CITY DIRECTORY: St. Louis, Mo., Dec. 15-20.

CUTLER COMEDY: Modale, Ia., Dec. 17, Herman, Neb., 18-20.

CASEY'S TROUBLES: Wauseon, O., Dec. 17, Bryan 18, Napoleon 19.

CARRIE ANDERSON: Hamburg, Ia., Dec. 15-20, Rockport, Mo., 22-27.

CRAZY LOU: Genesee, N. Y., Dec. 16, Mt. Morris 17, Nunda 18, Attica 19, Wellsville 20, Lockport 24, Wausau 25, Angelica 26, Friendship 27.

CHARLES E. VERNER: Buffalo, N. Y., Dec. 15-20.

CORA TANNER: Baltimore, Md., Dec. 15-20.

CRYSTAL SLIPPER: Chicago, Ill., Dec. 15-Jan. 3.

CHRISTY COMEDY: New Hartford, Ind., Dec. [illegible].

C. A. GARDNER: Chicago, Ill., Dec. [illegible].

CHARLES T. ELLIS: N. Y. city Dec. [illegible].

COUNTY FAIR (Neil Burgess): New York city, Sept. [illegible]—indefinite.

DEVIL'S MINE: [illegible] Dec. [illegible] Montgomery, Ala., 22-27.

[illegible]: Chicago, Ill., Dec. [illegible] Milwaukee, Wis.

[illegible]: Carlisle, Pa., Dec. 16.

[illegible]: St. Louis, Mo., Dec. 14-20.

[illegible]: Newport, R. I., Dec. 15, 16, Marion, Mass., 17, Providence, R. I., 18-20, Troy, N. Y., 22-27, Newark, N. J., 29-Jan. 3.

DEAN JAMES REX: Dayton, O., Dec. 15-20, Lima 21, Findlay 22, Canton 23, New Philadelphia 24, Akron 25, McKeesport, Pa., 26, Wheeling, W. Va., 27, Rochester, N. Y., 29-Jan. 3.

DE ROY, N. Y.: Sept. 25—indefinite.

[illegible]: Paris, Ill., Dec. [illegible] Marion, Ind., 22-27, Brazil 29-Jan. 3.

DAVIS & PEAK [illegible]: Mt. Holly, N. J., Dec. [illegible] Brooklyn, N. Y., 22-27, Newark, N. J., 29-Jan. 3.

[illegible]: Kentucky, Paducah, Ky., Dec. 17, Princeton, Ind., 18, Vincennes, Ind., 19, Frankfort, Ky., 20, Lexington, Ky., 21, Portsmouth, O., 22, Jackson, 23, Hunting[illegible], W. Va., 24, Point Pleasant, 25, Parkersburg, 26, Marietta, O., 27.

[illegible]: Kansas City, Mo., Dec. 15-20.

[illegible]: Kokomo, Ind., Dec. 17.

[illegible]: New Haven, Conn., Dec. [illegible] Meriden, Conn., 22-27, Waterbury, 29-Jan. 3.

[illegible]: Bridgeport, Conn., Dec. 17, Waterbury, 18, New Haven, 19-27.

[illegible]: Columbus, O., Dec. 15-20, Cleveland, Rochester, N. Y., 29-Jan. 3.

[illegible]: Winnipeg, Man., Nov. 17—indefinite.

[illegible]: Santa Rosa, Cal., Dec. [illegible] indefinite.

[illegible]: Fredericksburg, Va., Dec. [illegible] Ashley [illegible].

FRANK J. FRAYNE: Indianapolis, Ind., Dec. 15-20.

FAST MAIL: Brooklyn, N. Y., Dec. 15-20, Buffalo, Albany, 27, Batavia 28, Auburn 29, 30, Geneva 31.

FLOY CROMWELL: New Bedford, Mass., Dec. 15, 16, Taunton 17-20.

FRANK MAYO: St. Paul, Minn., Dec. 14-20.

FRANK DAVIDSON: Jefferson, O., Dec. 17, Conneaut 18.

FERGUSON AND MACK: Oshkosh, Wis., Dec. 17, Ashland 18, Winona, Minn., 19, Duluth 20, Minneapolis 22-27, St. Paul 29-Jan. 3.

FAIRIES' REEL: Cedar Rapids, Ia., Dec. 17, Iowa City 18, Burlington 19, Galesburg, Ill., 20, Milwaukee, Wis., 22-27, Chicago, Ill., 28-Jan. 3.

FRANK DANIELS: Oakland, Cal., Dec. 17-18, Sacramento 19, 20, Portland, Ore., 22-27, Tacoma, Wash., 29, 30, Seattle Jan. 1-3.

FAT MAN'S CLUB: Dayton, O., Dec. 17, Troy 18, Huntington, Ind., 19, Logansport 20, Chicago, Ill., 22-27, Mayesville, Ky., 29, Lexington 30, Frankfort 31, Louisville Jan. 1, 2, Evansville, Ind., 3.

FANTASMA (Quinlon): New Orleans, La., Dec. 14-20, Houston, Tex., 21, 22, Galveston 23, 25, Columbus 26, San Antonio 27, 28, Austin 29, Waco 30, Dallas 31, Jan. 1, Fort Worth 2, 3.

FROST-FANSHAW: Rondout, N. Y., Dec. 17-20, Wappinger Falls 22-27, Piltmont 29-Jan. 3.

FORT DONELSON: Brooklyn, N. Y., Dec. 15-20, Philadelphia, Pa., 22-27.

FIREMAN'S WARD: Topeka, Kans., Dec. 20, Lawrence 21, Atchison 22.

GEO. C. STALEY (A Royal Pass): Mt. Carmel, Pa., Dec. 17, Mananoy City 18, Hazleton 19, Mauch Chunk 20, Lansford 22, Ashland 23, Shenandoah 24, Wilkesbarre 25, Scranton 26, Pittston 27, Plymouth 29, Honesdale 30, Carbondale 31, Wilmington, Del., Jan. 1-3.

GERMAN LILLIPUTIANS: Washington, D. C., Dec. 15-20.

GOOD OLD TIMES: N. Y. city Dec. 15-Jan. 3.

GAIETY THEATRE: Aurora, Neb., Dec. 15-20.

GLOBE THEATRE: Walnut, Ill., Dec. 15-20.

GREAT METROPOLIS (Brady and Weltv's): Galena, Ill., Dec. 17, Keokuk, 18, Ottumwa 19, Davenport 20, Duluth, Minn., 23-27, Minneapolis 28-Jan. 3.

GREAT METROPOLIS (Klaw and Erlanger's): Brooklyn, N. Y., Dec. 15-20, N. Y. city 22-29.

GRIMES' CELLAR DOOR: Shamokin, Pa., Dec. 17, Williamsport 18, Elmira, N. Y., 19, Brooklyn 22-27, Syracuse 29, 30, Auburn 31.

GO WON GO MOHAWK: Norfolk, Va., Dec. 22-27, Paterson, N. J., 29-Jan. 3.

GUILTY WITHOUT CRIME: Worcester, Mass., Dec. 15-20, Newark, N. J., 22-27.

GILBERT-HUNTLEY: McKinney, Tex., Dec. 15-17.

GRAY STEPHENS: Pittsburg, Pa., Dec. 15-20.

GRISMER-DAVIES: Albuquerque, N. Mex., Dec. 17, El Paso, Tex., 18, 19, Prescott, Ariz., 20, San Bernardino, Cal., 22, Riverside 23, Los Angeles 24-27, Bakersfield 29, Visalia 30, 31.

HELD BY THE ENEMY: Memphis, Tenn., Dec. 15-20.

HE, SHE, HIM, HER: Ft. Wayne, Ind., Dec. 17, Adrian, Mich., 18, Ann Arbor 19, Ypsilanti 20, Detroit 22-27.

HINDS-REMINGTON: Montreal, Can., Dec. 15-20.

HENRY CHANFRAU: Clinton, Mass., Dec. 17.

HOLDEN COMEDY: Kendallville Ill., Dec. 15-17, Garrett 18-20, Jackson, Mich., 22-27.

HEARTS OF NEW YORK: Buffalo, N. Y., Dec. 8-27.

HONEST HEARTS AND WILLING HANDS: Syracuse N. Y., 17, Utica 18, Albany 19, 20, Troy 21, 22, Schenectady 24, Oswego 25, Auburn 26, Binghamton 27, Elmira 29.

HELD BY THE ENEMY: Chicago, Ill., Dec. 15.

HILARITY (Charles A. Loder): Tarentum, Pa., Dec. 17, Kittanning 18, Dubois 19, Punxsutawney 20, Altoona 22, Huntingdon 23, Reading 24, 25, Girardville 26, Danville 27.

H. E. DIXEY: Owensboro, Ky., Dec. 17, Louisville 18-20, Cincinnati, O., 22-27, Philadelphia, Pa., 29-Jan. 10.

HANDS ACROSS THE SEA: Bridgeport, Conn., Dec. 17, Birmingham 18, Norwich 19, 20, Woonsocket, R. I., 22, New Bedford, Mass., 23, Brockton 24, 25, Fall River 26, 27.

HETTIE BERNARD CHASE: Dawson, Ga., Dec. 17, Americus 18, Montgomery, Ala., 20.

HAMILTON-KIBBEY: Cable, Ill., Dec. 15-20.

IRISH LUCK: Philadelphia, Pa., Dec. 15-20, Brooklyn, N. Y., 22-27, New Haven, Conn., 29-31.

IRISH CORPORAL: Athol, Mass., Dec. 18, Turner's Falls 19, Keene, N. H., 20, Nashua 22, Manchester 23, Laconia 24, Concord 25, Portsmouth 26, Exeter, Mass., 27, Portland, Me., 29, 30, Amesbury, Mass., 31, Haverhill Jan. 1, Lynn 2.

IVY LEAF: St. Louis, Mo., Dec. 21-27, Cincinnati, O., 29-Jan. 3.

INSHAVOGUE: Providence, R. I., Dec. 15-20.

IDA VAN CORTLAND: Brockville, Ont., Dec. 15-20, Kingston 22-27, Toronto 29-Jan. 3.

JAMES O'NEILL: Sedalia, Mo., Dec. 17, 18, Kansas City 20-25.

JOSIE MILES: St. Thomas, Can., Dec. 15-20.

JANAUSCHEK: Jefferson City, Mo., Dec. 17, Clinton 18, Fort Scott, Kas., 19, Nevada 20, Pittsburg 22, Parsons 23, Springfield, Mo., 24-26, Eureka Springs, Ark., 27.

J. H. WALLICK: Chicago, Ill., Dec. 8-20.

JOHN DILLON: Taylorsville, Ill., Dec. 17, Petersburg 18, Lincoln 19, Sullivan 20, Kankakee 26.

JOHN A. STEVENS: N. Y. city Dec. 15-27, Albany, N. Y., 29-Jan. 3.

JEFFERSON-FLORENCE: Washington, D. C., Dec. 15-20, Albany, N. Y., 22, Utica 23, Syracuse 24, Watertown 25, Buffalo 26, 27, Cleveland, O., 29, 30, Youngstown 31, Fort Wayne, Ind., Jan. 1, Decatur, Ill., 2, Peoria 3.

J. K. EMMET: Hartford, Conn., Dec. 17, 18, New Haven 19, Bridgeport 20.

JAMES OWEN O'CONOR: Kokomo, Ind., Dec. 16, 17.

JOSEPH MURPHY: Chicago, Ill., Dec. 15-17.

JARBEAU COMEDY: Paris, Ky., Dec. 17, Fort Smith, Ark., 18, Springfield, Mo., 19, Jefferson City 20, St. Louis 22-27.

JESSIE BONSTELLE: Omaha, Neb., Dec. 15-20.

KENNEDY AND WILLIAMS: Philadelphia, Pa., Dec. 15-27.

KATIE EMMETT: Honesdale, Pa., Dec. 17, Scranton 18, Carbondale 19, Trenton, N. J., 20, New Haven 21-24, Fall River, Mass., 25, Providence, R. I., 29-Jan. 3.

KAIANKA: Paterson, N. J., Dec. 17, Hoboken 18-20.

KATE PURSSELL: Portland, Me., Dec. 15-18.

KATE CLAXTON: Philadelphia, Pa., Dec. 15-20.

KINDERGARDEN (Howell and Gebert): Rome, N. Y., Dec. [illegible] Ilion 22, Little Falls 23, Herkimer 29, Gloversville 22, Hoosick Falls 23, North Adams, Mass., 24, Holyoke 25, Chicopee 26, Springfield 27, Winsted, Conn., 29, Meriden 30, Danbury 31.

LIMITED MAIL: Nashua, N. H., Dec. 17, Concord 18, Lawrence 19, 20, Providence, R. I., 22-27.

LIZZIE EVANS: Philadelphia, Pa., Dec. 15-20.

LOTTA: Cincinnati, O., Dec. 15-20, Louisville, Ky., 22-27, St. Louis, Mo., 29-Jan. 3.

LITTLE LORD FAUNTLEROY: Helena, Mont., Dec. 17, 18, Spokane Falls Wash., 19, 20, Seattle 22, 23, Tacoma 24, 25, Olympia 26, 27, Portland, Ore., 29-Jan. 3.

LITTLE LORD FAUNTLEROY: Memphis, Tenn., Dec. 15, Nashville, 16, Birmingham, Ala., 17, 18, Columbus, Ga., 19, Americus 20, Athens 21, Augusta 22, Atlanta 23, 24, Rome 25, Chattanooga, Tenn., Jan. 1.

LITTLE TRIXIE: Portland, Ind., Dec. 16, Winchester 17.

LOUISE ARNOT: Baltimore, Md., Dec. [illegible] Wilmington, Del., 22-24, Pottsville, Pa., 25-27.

LOST IN NEW YORK: Pensacola, Fla., Dec. 15, Thomasville, Ga., 16, Jacksonville, Fla., 17, 18, Charleston, S. C., 19-21, Danville, Va., 22, Lynchburg 23, Norfolk 24, Richmond Jan. 1-3.

LIFE IN THE MISSISSIPPI: Jackson, Miss., Dec. 17, Monroe, La., 18, Shreveport 19, Alexandria 20, Opelousas 21, Bayou Sara 22, Donaldsville 24, New Orleans 27-Jan. 3.

LOU IN JAMES: Kearney, Neb., Dec. 17, Cheyenne, Wyo., 18, Laramie 19, Salt Lake City, Utah, 20-22, Park City 23, Provo 24, Aspen, Col., 27, Leadville 28, Pueblo 29, Jan. 1.

LOUIS AND SHADOW: Kansas City, Mo., Dec. [illegible].

LYDIA THOMPSON: Pawtucket, R. I., Dec. 17, Taunton, Mass., 18, Willimantic, Conn., 19.

LEWIS MORRISON: Kingston, Can., Dec. 17, Belleville 18, Ottawa, 19, 20, Montreal 22-27, Burlington, Vt., 29, Manchester, N. H., 30, Lawrence, Mass., 31, Lynn Jan. 1.

LOST IN LONDON: Geneva, N. Y., Dec. 17, Penn Yan 18, Canandaigua 19, Batavia 20, Elmira 21.

LAURA LOMBARDY: Philadelphia, Pa., Dec. 15-20.

LAFFAYON: New York city Dec. 15-20.

MY JACK (Walter Sanford's): Williamsport, Pa., Dec. 15, 16, Erie, 17, 18, Buffalo, N. Y., 19-27, Cleveland, O., 29-Jan. 3.

MAY HENDERSON: Angelica, N. Y., Dec. 17, Cuba, 18-20.

MAGGIE LANDING: Gouverneur, N. Y., Dec. 17, Ogdensburg 18.

MONEY MAD: Jersey City, N. J., Dec. 15-20, N. Y. city 22-Jan. 3.

MACLEAN-PRESCOTT: Asheville, N. C., Dec. 17, 18, Columbia 19, Wilmington 20, Goldsboro 21, Raleigh 22, Danville, Va., 24, Roanoke 25, 26, Farmville 27, Richmond 29, 30, Soldiers' Home 31, Norfolk Jan. 1-3.

MILL ARNE: Galesburg, Va., Dec. 17, Abington 18, Bristol, Tenn., 19, 20.

MATTIE VICKERS: Memphis, Tenn., Dec. 14-17, Greenville, Miss., 18, Yazoo City 19, Jackson 20, Jackson, Tenn., 21, Union City, 22, Cairo, Ill., 23, Paducah, Ky., 24, Owensboro 25.

MATTIE GOODRICH: Baltimore, Md., Dec. 21-27.

MY AUNT BRIDGET: N. Y. city Dec. 15-27.

MAGGIE MITCHELL: Pittsburg, Pa., Dec. 22-27, Toronto, O., 29, Zanesville 30, Ironton 31.

MAUDE OSWALD: Baldwin, Mich., Dec. 17.

MINNIE SEWARD: West Point, Va., Dec. 17, 18, Selma, Ala., 19, 20, La Grange, Ga., 22, 23, Newnan 24, 25, Gadsden, Ala., 26, 27.

MIDNIGHT BELL: Cincinnati, O., Dec. 21-27, Cleveland 29-Jan. 3.

MAUDE ATKINSON: Leesburg, Fla., Dec. 17, 18, Fort Meade 19, Barton 20, Key West 22-27.

Miss MCGINTY: Philadelphia, Pa., Dec. 15-20.

MR. AND MRS. KENDAL: Philadelphia, Pa., Dec. 6-27, Chicago, Ill., 29-Jan 17.

MAUDE GRANGER: McKinney, Tex., Dec. 17, Corsicana 18, Waco 19, 20.

MODEL COMEDY: Washington, C. H., O., Dec. 15-20, Mt. Gilead 22-24, Richwood 25-27.

MCGINTY'S TROUBLES: Charleston, Ill., Dec. 17, Decatur 18, Pana 19, Winchester 20.

MASTER AND MAN: Cincinnati, O., Dec. 14-20.

MORTIMER COMEDY: Charleston, W. Va., Dec. 17, Gallipolis, O., 18, Parkersburg, W. Va., 19, Chillicothe, O., 20.

MILTON NOBLES: Pine Bluff, Ark., Dec. 17, Memphis, Tenn., 18-20.

MCKENNA'S FLIRTATION (Barry and Fay): Albany, N. Y., Dec. 17, Springfield, Mass., 18, Hartford, Conn., 19, 20, Wilmington, Del., 21-27, Jersey City, N. J., 29-Jan. 3.

MRS. LESLIE CARTER: Boston, Mass., Dec. 15-20.

M. A. SCANLAN: Louisville, Ky., Dec. 15-20, Pittsburg, Pa., 22-27.

MIDNIGHT ALARM: Lawrence, Mass., Dec. 17, Lowell 18-20, Gloucester 22, Waltham 23, Taunton 24, Lawrence 25, Marlboro 27.

MME. AND AUGUSTIN NEUVILLE: Amsterdam, N. Y., Dec. 17, Syracuse 18-20, Rochester 22-27, Philadelphia, Pa., 29-Jan. 3.

MR. BARNES OF NEW YORK (Frank W. Sanger): Rochester, N. Y., Dec. 17, Troy, 18-20, Albany, 22-27, N. Y. city 29-Jan. 6.

MARGARET MATHER: N. Y. city, Dec. 8-27.

NAT C. GOODWIN: Maysville, Ky., Dec. 17, Springfield, O., 18, Zanesville 19, Wheeling, W. Va., 20, Brooklyn, N. Y., 22-27, Boston, Mass., 29-Jan. 10.

NEW YORK THEATRE: Goldsboro, N. C., Dec. 15-20, Durham 22-27.

NATURAL GAS: Des Moines, Ia., Dec. 17, Omaha, Neb., 18-20, Kansas City, Mo., 22-27, Denver, Col., 29-Jan. 3.

NEGRETTO: Dexter, Mo., Dec. 15-20.

NOBLE'S DRAMATIC: Elk Point, S. Dak., Dec. 17-20.

NOSS MUSICAL COMEDY: Hutchinson Kans., Dec. 17, McPherson 18, Newton 19, Council Grove 20, Ottawa 22, Burlington 23, Chanute 24, Parsons 25, Pittsburg 26, Carthage, Mo., 27, Joplin 29, Webb City 30, Lamar 31, Springfield Jan. 1, Eureka Springs, Ark., 2, Fayetteville 3.

N. V. COMEDY (Terrill's): Crawfordsville, Ind., Dec. 15-20.

N. S. WOOD: Chicago, Ill., Dec. 15-27, Joliet 29, Peoria 30, Bloomington 31, Springfield Jan. 1, Mattoon 2, Decatur 3.

NELLIE MCHENRY: Lynn, Mass., Dec. 18-20, Boston 22-27.

ONE OF THE FINEST: N. Y. city Dec. 15-20.

ONE OF THE BRAVEST: Newark, N. J., Dec. 15-20.

OUT OF SIGHT: Baltimore, Md., Dec. 15-22.

OLIVER W. WREN: Coshocton, N. Y., Dec. 17, Avoca 18, Canisteo 19, Canaseraga 20, Castile 22, Wyoming 23, Attica 24, Corfu 25, Lancaster 26, 27, Holland 29, Yorkville Centre 30, Frankinville 31.

OLD JED PROUTY: Springfield, Mass., Dec. 17, Warren 18, Spencer 19, Worcester 20, Clinton 22, Gardiner 23, Lowell 24, 25, Lynn 26, 27, Salem 29, Chelsea 30, Gloucester 31, Amesbury Jan. 1, Lawrence 2, Haverhill 3.

OLIVER BYRON: Philadelphia, Pa., Dec. 22-27, Boston, Mass., 29-Jan. 3.

OLD HOMESTEAD: New Orleans, La., Dec. 8-20, Pensacola, Fla., 22, Mobile, Ala., 23, 24, Selma 25, Montgomery 26, 27, Columbus, Ga., 29, Macon 30, Jacksonville, Fla., 31-Jan. 1.

OLE OLSON: St. Louis, Mo., Dec. 14-20, Belleville, Ill., 21, Peoria 25, 26, Joliet 27.

PEERLESS DRAMATIC: Grand Junction, Col., Dec. 22-26.

PAYMASTER: Johnstown, Pa., Dec. 17, Chicago, Ill., 21-Jan. 3.

PATTI ROSA: Shreveport, La., Dec. 17, Marshall, Tex., 18, Dallas 19, 20, Temple 22, Brenham 23, San Antonio 24, 25, Austin 26, 27, Galveston 29, 30, Houston 31, Jan. 1, Waco 2, 3.

PRINCE AND PAUPER (Daniel Frohman's): Lima, O., Dec. 17, Mansfield 18, Akron 19, Youngstown 20, Pittsburg, Pa., 22-27, Baltimore, Md., 29-Jan. 3.

P. P. BAKER: Memphis, Tenn., Dec. 22-27 Pittsburg, Pa., 29-Jan. 3.

PAT ROONEY: Detroit, Mich., Dec. 15-20, Grand Rapids 22-27.

PRIVATE SECRETARY: Portland, Ore., Dec. 17-19, San Francisco, Cal., 22-Jan. 3.

PAUL KAUVAR: Ottawa, Can., Dec. 17, 18, Ogdensburg, N. Y., 19, Kingston, Ont., 20, Toronto 22-27.

PEOPLE'S THEATRE (G. A. Hill's): Washington, N. J., Dec. 15-20.

RICHARD MANSFIELD: Chicago, Ill., Dec. 8-20.

ROSE COGHLAN: Toledo, O., Dec. 17, Cleveland 18-20, Utica, N. Y., 24, Syracuse 25-27, Toronto, Ont., 29-Jan. 3.

ROSINA VOKES: Pittsburg, Pa., Dec. 15-20, Detroit, Mich., 22-27, Montreal, Can., 29-Jan. 3.

RHEA: Toronto, Can., Dec. 15-20, Buffalo, N. Y., 22-27.

ROLAND REED: Minneapolis, Minn., Dec. 15-27, St. Paul 28-30, Omaha, Neb., 25-27.

RUNNING WILD: Little Rock, Ark., Dec. 17, Pine Bluff 18, Hot Springs 19, Arkadelphia 20.

REUBEN GLUE: Baltimore, Md., Dec. 15-20, York, Pa., 22, Harrisburg 23, Altoona 24, Johnstown 25, Greensburg 26, Uniontown 27.

RIP VAN WINKLE (Fitzpatrick): Wilmington, Del., Dec. 8-13.

ROSE OSBORNE: Tallahassee, Fla., Dec. 17, Thomasville, Ga., 18, Eufaula, Ala., 19, 20, New Orleans, La., 22-27.

RAPID TRANSIT: Harlem, N. Y., Dec. 15-20.

RAG-BAG KING (Clifton): Philadelphia, Pa., Dec. 15-20, Plainfield, N. J., 22-27.

ROBERT DOWNING: Newark, N. J., Dec. 15-20, Binghamton, N. Y., 22.

ROBERT MANTELL: Easton, Pa., Dec. 17, Trenton, N. J., 18, Wilmington, Del., 19, 20.

ROGERS-SAILER: Madison, Wis., Dec. 17, Portage 18, Fond du Lac 19, Berlin 20.

ROYCE-LANSING MUSICAL COMEDY: Reno, Nev., Dec. 17, Truckee, Cal., 18, Nevada City 19, Grass Valley 20, Vallejo, 22, St. Helena 24, Santa Rosa 25, Healdsburg 27, Petaluma 29, 30, Dec. 31, Hollister 31, Salina 1, Santa Cruz Jan. 2, Watsonville 3, Monterey 4, Stockton 5.

SHIP AHOY: N. Y. city Dec. 1—indefinite.

SHENANDOAH (No. 1): Pittsburg, Pa., Dec. 15-20, Cleveland, O., 22-27.

SHENANDOAH (No. 2): Rochester, N. Y., Dec. 15-20.

SHIP (Northam's): Detroit, Mich., Dec. 15-20.

SHENANDOAH (No. 3): Jacksonville, Fla., Dec. 17, Macon, Ga., 18, 20, Atlanta 22, 23, Birmingham, Ala., 24, 25, Mobile 27, 29, New Orleans, La., 30-Jan. 3.

SEYMOUR-SHEARTON COMEDY: Corning, N. Y., Dec. 17-20, Penn Yan 22, 23, Bath 24, 25, Salamanca 27, 28, Springville 29, 30.

SI PERKINS AND COUNTRY COUSIN (Frank Bennett): Anderson, Ala., Dec. 17, Fort Payne 18, Decatur 19, Florence 20, Memphis, Tenn., 22-24, Little Rock, Ark., 25, Hot Springs 27.

STANDARD THEATRE (D. J. Ramage's): Circleville, O., Dec. 15-20, Pomeroy 22-27, Mount Vernon 29-Jan. 3.

STILL ALARM: Louisville, Ky., Dec. 15-20, Indianapolis, Ind., 22-24, Fort Wayne 25-27, Chicago, Ill., 29-Jan. 3.

SPIDER AND FLY: Houston, Tex., Dec. 17, 18, San Antonio 19, 20.

SULLIVAN BIJOU HOUSE: Conneaut, O., Dec. 15-20.

SIVITZ-BAUER: Hillsboro, Tex., Dec. 17, 18.

SAWTELLE COMEDY: Huntington, W. Va., Dec. 15-20.

SHEPARD: Rochester, Ind., Dec. 15, Frankfort 16, Kokomo 17, Wabash 18, Marion 19, Tipton 20.

SPOONER DRAMATIC: Versailles, Mo., Dec. [illegible].

SILVER BIRD: Vermillion, O., Dec. 17, Huron 18, Sandusky 19, Clyde 20.

SILENT PARTNER: Harlem, N. Y., Dec. 15-20.

SIBERIA: Paterson, N. J., Dec. 15-20.

SOL SMITH RUSSELL: Duluth, Minn., Dec. 17, 18, Winona 19, Mankato, Ia., 20, St. Joseph, Mo., 22, Topeka, Kans., 23, Wichita 27, Kansas City, Mo., 29-Jan. 3.

STUART ROBSON: Boston, Mass., Dec. 15-20.

SPOONER COMEDY: Ottumwa, Ia., Dec. 15-20.

SUPERBA (Hanlon's): Boston, Mass., Dec. 15-20.

THE WORLD AGAINST HER (Agnes Wallace-Villat): Milwaukee, Wis., Dec. 17, Waukesha 18, Racine 19, Goshen, Ind., 20, Hillsdale 21, Bowling Green, O., 22, Sandusky 23, Salem 24, Denison 25, Bellaire 26, East Liverpool 27, Connellsville, Pa., 29, Altoona Jan. 1.

THE WIFE: Titusville, Pa., Dec. 17, Oil City 18, Meadville 19, Warren 20, Hornellsville, N. Y., 22, Elmira 23, Binghamton 24, Paterson, N. J., 25-27.

TRUE IRISH HEARTS: Newark, N. J., Dec. 15-20.

THOMAS W. KEENE: Trinidad, Col., Dec. 17, Las Vegas, N. Mex., 18, Albuquerque 19, El Paso, Tex., 20, San Antonio 22, 23, Austin 24, 25, Waco 26, 27, Dallas 29, 30, Fort Worth 31, Jan. 1, Belton 2, Taylor 3.

TWO JOHNS: Milwaukee, Wis., Dec. 14-20, Beloit 22, Pullman, Ill., 23, Joliet 24, Bloomington 25, Lincoln 26, San Payne 27, Manville, Ind., 29, Vincennes 31, Evansville Jan. 1-3.

THE STOWAWAY: Topeka, Kans., Dec. 17, St. Joseph, Mo., 18, Atchison, Kans., 19, Leavenworth 20, Kansas City, Mo., 21-27.

TWO THIEVES: Ithaca, N. Y., Dec. 17, Cortland 18, Homer 19, Newark 20, Sayre, Pa., 22, Elmira, N. Y., 23, Hornellsville 24, Corning 25, Bloomsburg, Pa., 26, Bath 27, Williamsport, Pa., 29.

THE BROOMMAKER: Dayton, O., Dec. 15-20, Galion 22, Marion 23, Marysville 24, Xenia 25, Findlay 26, Sandusky 27.

THE NABOBS: Augusta, Ga., Dec. 17, Charleston, S. C., 18, Savannah, Ga., 19, 20.

TIN SOLDIER: Troy, N. Y., Dec. 15-17, Yonkers 18, Elizabeth, N. J., 20.

[illegible] (Ia.) [illegible]-[illegible] Jan. 1-5.
CARLETON OPERA: St. Louis, Mo., Dec. 19-27, Memphis, Tenn., 28-31, Nashville 31-37.
DUFF OPERA: Montreal, Can., Dec. 1-26, Toronto, 27-37.
FAUST (Reeves): New Philadelphia, O., Dec. 17, Alliance 18, Warren 19, Ravenna 20, Elyria 21, Norwalk 22, Kenton 24, Springfield 25, Washington C. H. 26, Circleville 27, Delaware 28, Galion 29, Mansfield Jan. 1, Bucyrus 2, Marion 3.
GILBERT OPERA: Wheeling, W. Va., Dec. 21-26, Steubenville, O., 27-29, Washington, Pa., 30-31.
HOLYWOOD CONCERT: Fredonia, Kans., Dec. 17, Eureka 18, Emporia 19, Harrington 20.
HULL-PARK CONCERT: Polo, Ill., Dec. 17, Milwaukee, Wis., 18, Evanston, Ill., 19, Kankakee 21.
GRAU OPERA: St. Joseph, Mo., Dec. 17, Leavenworth, Kans., 18, Lincoln, Neb., 19, 20, Cedar Rapids, Ia., 22.
HESS OPERA: San Francisco, Cal., Nov. 23—indefinite.
JUCH OPERA: Dallas, Tex., Dec. 17, 18, Ft. Worth 19, 20, Los Angeles, Cal., 21-27.
LOTUS GLEE CLUB: Camden, N. Y., Dec. 17, Hamilton 18, Canisteo 19, Springfield 20.
LITTLE TYCOON: Anniston, Ala., Dec. 17, Selma, 18, Montgomery 19, Pensacola, Fla., 20, New Orleans, La., 21-27.
LADIES' SCHUBERT QUARTETTE: Haverhill, Mass., Dec. 17, Cambridgeport 18, Leicester 19, Boston 20, Campello 21, Beverly 22, Malden 24.
MCCAULL OPERA: Kansas City, Mo., Dec. 13-19, Denver, Col., 20-27.
MARIE GREENWOOD OPERA: Louisville, Ky., Dec. 13, Owensboro 14, [illegible].
N. Y. SYMPHONY CLUB: Germantown, O., Dec. 17, Miamisburg 18, Dayton 19, Tippecanoe City 20, Greenville 21, Union City, Ind., 22, Marion 24, Goshen 25, Dowagiac, Mich., 26, Otsego 27, Allegan 28, Grand Haven 29, Grand Rapids 31.
OLIVER MUSICAL CONCERT: Milwaukee, Wis., Dec. 17, Manitowoc 18, Oshkosh 19, Fort Atkinson 20, Dubuque, Ia., 21, Cedar Falls, Wis., 22, Clinton, Ia., 24, Ottumwa 25, Oskaloosa 26, Des Moines 27.
PAULINE HALL OPERA: N. Y. city, Dec. 22-27.
POOR JONATHAN: N. Y. city Oct. 19—indefinite.
RICHARD: OPERA: Streator, Ill., Dec. 18-24, Aurora 25, 26, La Salle 27, Rockford Jan. 1.
SEA KING: Detroit, Mich., Dec. 14-20.
SCHUMANN MALE QUARTETTE: Bryan, O., Dec. 17, Wauseon 18, North Baltimore 20.
THE MERRY MONARCH (Francis Wilson): Brooklyn, N. Y., Dec. 14-20, Philadelphia, Pa., 21-Jan. 3.
WILBUR OPERA: Cincinnati, O., Oct. 12-Dec. 20.

VARIETY AND BURLESQUE.

ADAH RICHMOND: Philadelphia, Pa., Dec. 14-20, Providence, R. I., 21-27.
BROTHERHOOD SPECIALTY: N. Y. City Dec. 15-20.
CITY CLUB: Philadelphia, Pa., Dec. 14-20.
FAY FOSTER BURLESQUE: N. Y. city Dec. 14-27.
GILLETTE: Troy, N. Y., Dec. 14-20.
GUS HILL: Syracuse, N. Y., Dec. 17, Gloversville 18, Utica 19, 20, N. Y. city 21-27, Brooklyn, N. Y., 28-Jan. 3.
GAIETY BURLESQUE: Philadelphia, Pa., Dec. 14-20.
HOWARD BURLESQUE: Chicago, Ill., Dec. 14-20, Milwaukee, Wis., 21-27, St. Paul, Minn., 28-Jan. 3.
HARRY WILLIAMS: Baltimore, Md., Dec. 14-20, Pittsburg, Pa., 21-27.
ELLIOTT'S VOYAGERS: Louisville, Ky., Dec. 14-20.
GEORGE SUN: Brooklyn, E. D., Dec. 14-20.
HANLON-VOLTER AND MARTINETTI: Omaha, Neb., Dec. 17, Topeka, Kan., 18, St. Joseph, Mo., 19, 20, St. Louis 21-27, Cincinnati, O., 28-Jan. 3.
HARRY KERNELL: Cleveland, O., Dec. 14-20, Mansfield 22, Canton 23, Youngstown, 24, New Castle, Pa., 25, McKeesport, 26, Connellsville 27, Pittsburg 28, Jan. 3.
HYDE SPECIALTY: Boston, Mass., Dec. 14-20.
HENRY BURLESQUE: Butte City, Mont., Dec. 7-20, Spokane Falls, Wash., 22-Jan. 3.
HENRY BURLESQUE (No. 2.): Washington, D. C., Dec. 14-20.
IRWIN BROS: Pittsburg, Pa., Dec. 14-20.
INTERNATIONAL VAUDEVILLES: N. Y. city, Dec. 8-20, Brooklyn, N. Y., 21-27, N. Y. city 28-Jan. 3.
LONDON GAIETY GIRLS: Des Moines, Ia., Dec. 17, Omaha, Neb., 18-20, Kansas City, Mo., 21-27.
LESTER AND WILLIAMS: Milwaukee, Wis., Dec. 14-20.
LILLY CLAY GAIETY: New Orleans, La., Dec. 14-20.
LESTER AND ALLEN: Providence, R. I., Dec. 14-20.
LOWANDA NOVELTY: Robinson, Col., Dec. 17, 18, Leadville 19, 20.
NELSON FAMILY: Columbus, O., Dec. 14-20, Cincinnati 22-27, Louisville, Ky., 28-Jan. 3.
NIGHT OWLS: Rochester, N. Y., Dec. 14-20.
PARISIAN FOLLY: Brooklyn, E. D., Dec. 14-20.
ROSE HILL'S BURLESQUE: N. Y. city Dec. 14-20.
REILLY-WOODS: Cincinnati, O., Dec. 21-27, St. Louis, Mo., 28-Jan. 3.
SAM DEVERE: Chicago, Ill., Dec. 14-20.
SHERIDAN AND FLYNN: Brooklyn, N. Y., Dec. 14-20, Philadelphia, Pa., 22-27.
VADIS SISTERS: Cincinnati, O., Dec. 14-20, St. Louis, Mo., 22-27.
WEBER AND FIELDS: Buffalo, N. Y., Dec. 15-20, Chicago, Ill., 21-27.
WILLIAMS AND ORR: Newark, N. J., Dec. 14-20.
WHALEN AND MARSELL: Harlem, N. Y., Dec. 14-20, Newark, N. J., 22-27, N. Y. city 28-Jan. 3.

MINSTRELS.

AL. G. FIELD: Americus, Ga., Dec. 17, Albany 18.
BARLOW BROS.: Latrobe, Pa., Dec. 17.
CLEVELAND'S CONSOLIDATED: Brooklyn, N. Y., Dec. 14-20.
CLEVELAND'S COLORED: Salt Lake City, Utah, Dec. 17-19, Provo 20, Aspen, Col., 22, Leadville 23, Salida 24, Pueblo, 25, 26, Colorado Springs, 27, Cheyenne, Wyo., 28, No. Platt, Neb., 30, Grand Island 31, Hastings Jan. 1.
GUS HENRY: Memphis, Tenn., Dec. 17, Union City 19, Fulton 20, Anna 22.
MCCABE AND YOUNG: Havana, Cuba, Dec. 12-17.
MERRITT AND STANLEY: Mt. Pleasant, Ia., Dec. 22, Burlington 23, Keithsburg, Ill., 24, Monmouth 25, Galesburg 26.
THATCHER: Jackson, Mich., Dec. 17, Columbus, O., 21, 22, Dayton, 23, Springfield 24, Indianapolis, Ind., 25, 26, Louisville, Ky., Jan. 1-3.
VOGELAND: Corinth, Miss., Dec. 17, Jackson, Tenn., 18, Milan, 19, Brownsville, 20, Humboldt 22, Trenton 23, Union City 24, Dyersburg 25, Covington 26, Memphis 27, Tupelo, Miss., 29, West Point 30, Aberdeen 31.
GEO. WILSON: Binghampton, N. Y., Dec. 20, Elmira 21, Corning, 22, Bornellsville 23, Bradford, Pa., 24, Erie 25, Lockport, N. Y., 26.

MISCELLANEOUS.

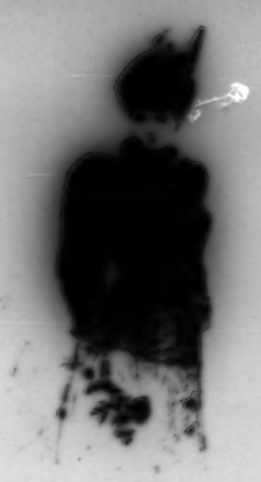
BARTHOLOMEW'S EQUINES: Ottumwa, Ia., Dec. 14-20, Oskaloosa, 22-27.
BRISTOL'S (D. M.) EQUINES: Littleton, N. H., Dec. 17, 18, Woodsville 19, 20, Barre, Vt., 22, 23, St. Johnsbury, 24, 25.
COUP'S MUSEUM: St. Louis, Mo., Dec. 8-20.
ELI PERKINS: New Castle, Pa., Dec. 17, Mercer 18, Alleghany 19, Parkersburg, W. Va., 20, Pittsburg, Pa., 22.
HAWORTH'S HIBERNICA: St. Marys, Pa., Dec. 17, Kittanning, 19, Butler 20.
HANNIBAL A. WILLIAMS: New Haven, Ct., Dec. 14-20, New Bedford, Mass., 21-Jan. 3.
HERRMANN: N. Y. city Dec. 1—indefinite.
SIGNOR BLITZ: Pawnee, Neb., Dec. 17, Beatrice 18, Wymore 19, Concordia, Kan., 20, Manhattan 21, Junction City 22, Abilene 23, Hutchinson 24, Newton 25, Emporia 26, Osage City Jan. 1, Topeka 2-10.
W. W. DAYTON: Berwick, Pa., Dec. 17, 18, Bloomsburg 19, 20, Danville 21, 22, Northumberland 24, 25, Sunbury 26, 27, Milton 28, 29, Watsontown 30, Jan. 1.
LYNCH AND CO'S CARNIVAL: Black Bird Bay, La., Dec. 17, 18, Tigerville 19, 20.
MILLAR BROS.: Memphis, Tenn., Dec. 17.
PROFESSOR HERTZ: Green River City, Wyo., 17, Ogden, Utah, 18, Salt Lake City 19, Pocatello, Idaho, 20, Butte, Mont., 22, Anaconda 23, Helena 24, Missoula 25, Spokane Falls, Wash., 26, Walla Walla 27, Seattle 29, Tacoma 30, Olympia 31, Portland, Ore., Jan. 1, 2.
SMITH'S PANTOMIME: Edgarton, Wis., Dec. 17.

Mrs. Leslie Carter,

Supported by Arthur Dacre, E. J. Henley, W. J. Ferguson, W. H. Thompson, R. F. Cotton, Raymond Holmes, Ian Robertson, Mervyn Dallas, Newton Davis, Helen Ravenhill, Helen Russell, Ida Macdonald, Pauline Batchelder and Ida Vernon. The artistic work supervised by Mr. DAVID BELASCO.

BROADWAY THEATRE, NOV. 10.

MR. E. D. PRICE, Sole Manager, 1185 Broadway, New York



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BUFFALO.—Court Street Theatre, March 23. May 11-25.

CHICAGO-ENGLEWOOD.—Timmerman Grand Opera House, Open time in January.

CHICAGO, ILL.—Litt's Standard Theatre, Feb. 15, 22. March, 1, 8-15 and 22.

CLEVELAND.—Jacobs' Theatre, May 18 and after.

CHICAGO.—Alhambra, Jan. 18. April 26. May 10-24 and after.

CHICAGO.—Clark Street Theatre, Feb. 1. March 15-22-29. April 26. May 3-10.

CHICAGO.—Academy of Music, Jan. 11. May 3-10-17.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

GRAND RAPIDS, MICH.—Lyceum Theatre, weeks of Jan. 5, 12 and 20.

HOBOKEN, N. J.—Jacobs' Theatre, Jan. 8, 9, 20-26, 27, 28.

HOOSICK FALLS, N. Y.—Wood's Opera House, Jan. and Feb.

MILWAUKEE, WIS.—Litt's Bijou Opera House, March 1-8 and 22.

MINNEAPOLIS, MINN.—Litt's Bijou Opera House, March 22 and May 31.

MILWAUKEE, WIS.—Standard Theatre, Christmas week.

MONTREAL.—Jacobs' Theatre, week Feb. 16.

MANKATO, MINN.—Grand Opera House New Year's.

NEW YORK.—Jacobs' Theatre, March 2, April 27, May 4-18 and after.

NEWARK, N. J.—Jacobs' Theatre, April 13, week.

NORFOLK, VA.—Lewis Opera House—Open time.

PATERSON, N. J.—Jacobs' Opera House, Dec. 22, 23, 24.

PHILADELPHIA, PA.—Continental, Jan. 19-26. Feb. 2. March 23, all after.

ROCHESTER, N. Y.—Jacobs' Theatre, Feb. 5, 6, 7-26, 27, 28, 29, 20, 21.

ROANOKE, VA.—Opera House, March 30.

ROCHESTER, N. Y.—Academy, Feb. 2, 7.

SALAMANCA, N. Y.—Gibson Opera House, After Jan. 15, '91.

ST. PAUL, MINN.—Litt's Grand Opera House, March 29 and May 31.

SYRACUSE, N. Y.—Jacobs' Theatre, Dec. 29, 30, 31. Jan. 19, 20, 21.

STREATOR, ILL.—Plumb Opera House, Dec. 25.

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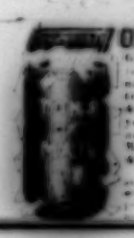

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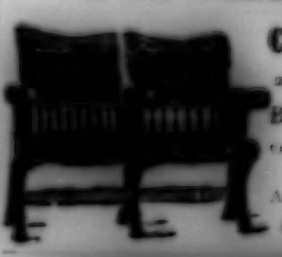

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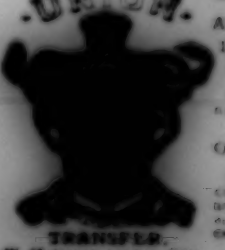

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THE AMATEURS.

The Opera Association of Brooklyn occupied the Academy of Music on Thursday evening last, repeating their former success, The Pirates of Penzance, to a representative audience.

It was the first performance of the season of 1890-91, and it may be described as a success. The tuneful numbers of this popular opera were excellently sung, the acting of the principals was acceptable and the stage settings were appropriate in every way. Before the curtain rose an announcement was made of the illness of Mrs. Keith, who was to have sung the part of Ruth. Emma Wheeler Smith sang it at short notice very creditably. The other parts were distributed as follows: Mabel, Emma Henry Thomas; Frederic, George C. Pearce; Major-General Stanley, Francis G. Landon; Pirate King, Francis B. Steadman; Sergeant of Police, J. Williams Macy; Samuel, William D. Preston; Edith, Sadie E. Entriken; Kate, Mabel G. Smith; and Isabel, Bessie Miren.

Mrs. Thomas made a pretty Mabel and was in excellent voice. Her rendering of "Poor Wand'ring One," won enthusiastic encores. In the duet with Frederic she also sang sweetly and well. Mr. Pearce as Frederic was a trifle stagy, but his voice was well under control and his acting was much better than that usually seen on the amateur operatic stage.

Major-General Stanley lacked dignity but was otherwise acceptable although the added verse in the song describing the qualities of the "model major-general" would not have been missed. The dainty number in the last act, "Softly Sighing to the River" was sung well but he spoiled the effect by burlesquing.

Mr. Macy was all that could be desired as the Sergeant of Police. He had acquired the graceful gait of the imported guardians of the peace to perfection. Mr. Stedman was not a success as the Pirate King. He did not look fierce in the least, but acted and sang somnolently until the fall of the curtain, stumbling over and slurring his lines inexcusably.

The chorus was hardly up to the mark of former renderings, and the Major-General's daughters were badly gowned. When they entered over the rocks in the first act instead of "tripping over rocky mountains, skipping rivulet and fountains," they stepped gingerly about as though not quite sure that the stage would hold them.

In face of these few deficiencies the Association have cause to congratulate themselves upon their inaugural, which is a notable addition to their long record of successful performances.

The next "opera night" at the Academy will be February 12, and a performance will also be given on April 25.

***

Some misguided young (or perhaps middle-aged would be a better adjective) person sent the following touching missive to THE MIRROR office last week, and we present it to our readers, not so much on account of the brilliancy of its arguments, but more as a specimen of the unique and startling rhetorical pyrotechnics which occur throughout its hysterical paragraphs:

BROOKLYN Dec. 11, 1890.

You will pardon the liberty I take in writing to you in this manner but my reason for so doing is on account of your petty criticism of Damon and Pythias which appeared in the last issue of THE MIRROR. It must be quite amusing to the Many Prof. friends of Mr. A. H. Hastings to be called a Brooklyn Amateur. No doubt he will appreciate the notice that he ranted in the last two acts, and will be more careful in the future. Did it ever occur to you that *critics* are supposed to know what they write about? and not draw so heavy on their imagination? Now on what authority did you write that the two Ladies in the play above mentioned, wore *starched* skirts, did you see them? Let me tell you that I know neither of them wore starched skirts, that what was worn was of thinner material than the *silk* skirt you so kindly informed them that they *should* have worn, also that one of the ladies went so far as to wear the much talked of "*pair of tights*." I think the Ladies are to be congratulated on their success. When such an able Amateur Critic could only say their characterization was only *marred* by the showing of a pair of high heels, and the glimpse of a pair of ankles.

It is quite safe to say our Handsome Pythias made an impression, and it is quite safe, *again* to say, that appearences and not ability catches the mateur critic.

FROM ONE WHO KNOSE.

THE MIRROR is always desirous that justice should be done, and takes an especially kindly interest in the Brooklyn amateur, just as he is, without one plea. He is always welcome to voice his grievances through its columns, and when the aggrieved party is a woman, as in the case of "One Who Knose," we hasten to explain the situation as far as it is in our power to do so. "One who Knose" seems slightly out of sorts with herself and the world in general, as people who write anonymous letters usually are. That Mr. Hastings was at one time a member of Mrs. Conway's company is a fact of which the writer of the article which has aroused the ungrammatical wrath of "One Who Knose," was perfectly aware.

Fully two-thirds of the Brooklyn amateurs, men and women, have been upon the professional stage in the past and they yet rank themselves and desire to be ranked as "amateurs."

There *is* "no doubt that Mr. Hastings will appreciate the notice that he ranted." Edwin Forrest, John McCullough and many others of the old school of actors ranted until the chandeliers rattled, and yet their names will live long after "One Who Knose" has turned her tootsie wootsies up to the daisies unmolested by critics or criticisms.

If she will refer to the obnoxious article, she will notice that THE MIRROR did not say that the two ladies of the cast wore "starched skirts." It merely suggested that women using such parts should *not* wear starched

True. THE MIRROR did not see the skirts in question, as "One who Knose" somewhat improperly, if pertinently, inquires. All we were conscious of while the ladies were on the stage was—not *glimpses* of ankles, as he coquettishly remarks, but actual feet and unmistable, good-sized ankles—and we repeat that a Grecian drama is not enhanced by such a display.

"One Who Knose" says she "knose" that neither of the ladies wore starched skirts and that one of them (Horrors!) went "so far" as to wear a "pair" of tights. Well, we shall have to take her word for that. It is too late now for THE MIRROR to prove by ocular demonstrations that such was the case.

THE MIRROR did not say the characterizations were "only" marred by feet and ungraceful skirts, but mercifully said nothing of the many other faults of the feminine portions of the cast. It *is* "safe to say that Pythias made an impression," but he made it by his excellent elocution and fine acting as well as by his good looks, which are grievously rare upon the stage amateur.

"One Who Knose" must not run away with the idea that "appearances catches the amateur critic." The amateur critic may not know as much about starched skirts as "One Who Knose," but he can tell good acting when he sees it, which is not very often upon the embryo stage.

K. M.

POINTS.

The Mansfield, an offshoot of the Leonardis, will make its debut shortly at the Criterion, giving The Big Bonanza.

Miss Dot Parkhurst, a Brooklyn amateur soubrette, has secured an engagement with the My Aunt Bridget company.

The Elliott will play at the Athenæum on Thursday, in Better than Gold.

On Friday, the newly organized Davenport will do Robert Macaire at the "Cri."

The Bohemia will occupy the Athenæum on the evening of Dec. 30, with Cheek as the attraction. George Iauvnie will play the leading part.

The Amaranth will give Jim the Penman for the January performance, instead of Twelfth Night, as announced.

The Lyceum is down for a production of Byron's play, Old Soldiers.

***

AGNES WALLACE-VILLA is meeting with considerable success throughout the country in The World Against Her. Miss Villa, by the way, was a passenger on the ill-fated train that met with such a terrible disaster at Ashtabula, Ohio, some ten or twelve years ago. She was frightfully burned about the face when removed from the wreck. The physicians at first thought she would not live. Astonished at her vitality they undertook to grow a new skin over her face, and succeeded beyond all expectation.

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